


WHAT'S
AHEAD
FOR

JANUARY

1960

THE INLAND AND AMERICAN

Printer and Lithographer



What's Ahead for 1960? Forecast and Retrospect

A Contemplative Look Into the Soaring Sixties

Colored Paper Will Help You to Sell More Printing

How to Prepare Art for Silk Screen Printing

How to Achieve Quality in Offset Color Reproduction

How I Lost One Job But Sold Two More in Its Place

How Offset Press Feeders Can Be Made to Function Properly

The Leading Publication in the World of Offset-Letterpress Printing

Combining The Inland Printer with American Printer and Lithographer

Electra Cursive provides the conventional contrast to the roman. This pair is the right choice when the italic is used for emphasis. The Italic and Cursive share capitals, punctuation, and numbers; only the lowercase & ligatures differ, making either combination available at minimum cost. Roman & cursive are available in all sizes from 8 to 14 point.

When Linotype asked W. A. Dwiggins to design a type they had such confidence in his abilities that no limitations whatsoever were imposed. Dwiggins took advantage of his freedom to design this handsome series of faces, the Electra family.

Electra met with immediate and continuing success. In its first year six of the Fifty Books of the Year were set in Electra and ever since it has always been included on the list; this consistently distinguished record is the judgment of the highest level of American designers. Electra is one of many Linotype exclusives, one part of the Linotype program to provide the world's most economical and reliable composing machines with the widest selection of fine types.

This is Electra Italic, drawn as a sloped roman to form the closest possible partnership with Electra. The popularity of this pair is largely due to the unobtrusive way they work together. Nearly identical in all but slope, roman and italic form an interchangeable pair. This combination is available in 7 & 14 point and all sizes normally cut in between.



As a companion to Electra, Linotype designed this boldface. Electra Bold is not just a weighted version of Electra; it's a new face intended for use both as the bold member of the pair and as a text face of deep color in its own right. It is available duplexed with Electra, its own Italic or Cursive in all sizes between 8 and 14 point.

Electra Bold Cursive shares capitals, numbers and punctuation with the italic; only the lowercase and ligatures differ. Because of an inherent charm of design, and because it was drawn to avoid the sharp contrast of thick and thin strokes which characterize Modern faces Electra offers a unique type-texture for books and advertising composition.

This versatility suits the Electras for use in any field. Their popularity in book work is demonstrated in the annual Fifty Books exhibitions and in the title lists of the best American publishing houses. At the other end of the scale, Electra dresses Newsday, the Long Island daily newspaper that has won the Pulitzer Prize and the Ayer trophy.

This is Electra Bold Italic. The choice of twin italics for different purposes is unique with Electra Bold and Electra. This sort of typographic refinement typifies the Linotype program of typographic research and development. For further information write to the Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.





"Some Reasons Why Printers Prefer Ludlow"

This is the title of the big, new 32-page booklet that we have just completed since the recent Graphic Arts Exposition in New York. It outlines some outstanding Ludlow advantages and operating economies which you should know about.

This big booklet graphically illustrates and describes the way in which the Ludlow helps to solve such printing plant problems as type shortages, type breakage, scarcity of spacing material, excessive press make-ready, press work-ups, congested floor space, multiple forms, and ruleform

composition—to mention a few important ones.

As you go through this booklet you will realize some of the reasons why so many progressive printing and publishing firms, specialty printers and others have discarded the old, time-honored typesetting methods and have changed to the improved Ludlow system of all-slug composition.

Send for your free copy of this big 32-page booklet—it will give you a better understanding of Ludlow's contribution to efficient composing room production. It is real information for you.

LUDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Tempo family

2032 Clybourn Avenue, Chicago 14, Illinois

**"CRONAR[®] FILMS HAVE INCREASED OUR PRODUCTION BY 25%,
SAVE MORE THAN 60% ON JOBS THAT ONCE REQUIRED GLASS."**

—Mr. Charles Packard, President, Art Lithocraft Co., Kansas City, Mo.

Art Lithocraft Company produces about 35,000 square feet of plate area annually. "Most of our work," explains Mr. Packard, "involves three and four color jobs, although we handle six and eight color process plates, too. We've found that no other film can equal CRONAR for dimensional stability. Many plates are made on step-and-repeat machines where film is subjected to intense heat at regular intervals. We can tolerate only .001" dimensional change on some jobs, but we have no trouble maintaining these standards with CRONAR Films. At present we use CRONAR Pan Litho for direct screen separations and also CRONAR Pan Masking, CRONAR Transparency, CRONAR Reflection and CRONAR Ortho A. Because these films are so easy to handle, we've increased our production by as much as 25% to 30%."

There's a CRONAR Graphic Arts Film to cut costs and increase your production, too. Contact your Du Pont Technical Representative for more information. E. I. du Pont de Nemours & Co. (Inc.), Nemours 2430-A, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont of Canada Limited, Toronto.



Mr. Charles Packard, left, discusses the space-saving advantages of CRONAR Films over glass plates with Du Pont Technical Representative John S. Wigginton, Jr.

[®] Symbol and CRONAR are Du Pont trademarks for polyester graphic arts films.

This advertisement was prepared exclusively by Phototypography.



**Better Things for Better Living
... through Chemistry**

THE INLAND AND AMERICAN

PRINTER and LITHOGRAPHER



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

JANUARY 1960

Volume 144 Number 4

The Inland and American Printer and Lithographer is published monthly by Maclean-Hunter Publishing Corp., 79 W. Monroe St., Chicago 3, Ill. P. D. Allen, President.

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MANUSCRIPTS

The Inland and American Printer and Lithographer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care but will not be responsible for any unsolicited material. All contributors should keep duplicate copies.

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SUBSCRIPTION RATES

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to The Inland and American Printer and Lithographer, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$11; three years, \$15. Foreign: one year, \$10; three years, \$20.

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Second-class postage paid at Chicago, Ill. and at additional mailing office at Long Prairie, Minn.



LEADING ARTICLES

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Human problems greatest difficulty facing the printing industry in next decade. By 1965 industry will need 135,000 workers

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How to Keep Offset Press Feeders Functioning Properly 50

Much time can be lost and costs can go up excessively when press feeders don't operate properly. Here are good suggestions

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With few type faces one of America's ace typographers produced much outstanding work. His Merrymount Press became famous

Offset Plate Storage System Works for Western Litho 72

Western Printing and Lithographing Co. has model storage area. Four-man team files plates, proofs, film, and press sheets

For contents of previous issues consult the Industrial Arts Index in your library

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Small folder helps save a big dollar



A Pitney-Bowes Model FM Folding Machine can be a real money saver for the small shop—far cheaper than hand folding. It saves time and trucking expense getting the job to and from a commercial bindery. And it's also a valuable auxiliary for the big shop, keeps short runs and small sizes off your big folders.

- Anybody can use an FM. Setting requires neither time nor tools; you merely move two dials on inch scales to the fold sizes wanted.
- The FM is fast and accurate—double folds letter sheets up to 19,000 an hour. Makes eight basic folds, single or double. Even folds stapled sheets.

And it handles all standard weights and finishes of paper, in sizes as small as 3 by 3½ inches, as large as 11 by 24.

- The FM saves time and costs on small jobs and small sizes, permits lower estimates, speeds delivery. Call the nearest PB office for a demonstration—no obligation. Or send coupon for free illustrated booklet.

The smaller Model FH, semi-automatic folding machine, costs less than a standard typewriter.



**PITNEY-BOWES Folding
& Inserting Machines**

Made by the originator of the postage meter . . . branch offices in 122 cities, coast to coast.

PITNEY-BOWES, INC.
4202 Walnut Street
Stamford, Conn.



Send free literature on Folding Machines:

Name _____

Address _____

LETTERS TO THE EDITOR

Alabama Prison Inmates Request Type and Equipment for Paper

We (a group of inmates) began publishing our magazine in May, 1956, as a mimeographed publication, but we are printing our Christmas issue on a 10x15 flat-bed Kluge press.

Mr. Charles A. Ward, now deceased, gave us the press; Mrs. Eleanor Roosevelt, the motor; Mr. R. G. LeTourneau, some 10-point school text, and the *New York Times* some large type.

Still we need much more type in 6-, 8-, 10-, 12-, and 18-point caps and lower case, plus leads, spaces, quads, rules, decorations, and any items that can be used in setting up a print shop.

Since state funds are not available for this worthy project, I thought your readers might have some items they would like to send our way, as we must depend on gifts from our friends, plus the small income from the inmate canteen here.

Some of our men are very anxious to learn the printing trade, and we have a very efficient instructor here in the prison.

Anything you can do for us will be greatly appreciated.—Albert S. Williams, Editor, *The Bulletin Magazine*, Kilby Prison, Montgomery, Ala.

Big Name for Good Magazine

You do have quite a name for your good old magazine now, don't you? However, every word of it seems quite necessary. *The Inland Printer* has been one of my favorite tools since my shop days even before I became an apprentice. It became more of a favorite about 10 years ago when I had the opportunity to take your Mr. Frazier to his train here in St. Louis one Sunday morning.

Three things hold my attention in your September issue, and I'll have to write you to get them off my mind.

I visited a Ted Jung in Denver in the late 40's. He seemed to be on the way to some place. Is he your cover artist on this issue?

Second, I was especially interested in Mr. Bell III's letter to you and his statement on schools.

Third: Mr. Himmelmann of Central High in Cincinnati certainly has the right idea. We, the Printing Department of O'Fallon Technical High School in St. Louis, follow along his lines with a "Practice Production Shop" for our first-year pupils. This gives us some good manpower for our actual "Production Shop" of our second- and third-year pupils.

I am sending you a copy of our last Year Book, the *Flame and Steel*. It is a product of our department. There are blemishes in the book, I know, but I always say that is why we have the kids in school—to help eliminate some of the mistakes being made when they get out on a job.

Anyway, here is a copy for your examination. We did everything except make the halftones and zincs, paper, ink, glue and things of that category. This is the first year that we have a hard-bound book, and it was all done by hand. The only book-binding equipment we have is a foot-powered Acme stapler.

Seriously, the printing departments of our vocational schools all over the United States really need help in getting their message over to employers in the industry. The schools can do so much if they will ever be fully understood.—John E. Schaab, Printing Department, O'Fallon Technical High School, 5101 Northrup Ave., St. Louis 10, Mo.

Finds Proofroom Helpful

For many years I have enjoyed and profited from reading *THE INLAND PRINTER* and later its successor. Especially, the Proofroom and the Composing Room have interested me.

Lately, as I am alone in the proofroom at Jorgenson Co., in San Francisco, I have been cutting out and saving your page and fastening it in my University of Chicago *Manual of Style*.

The September Proofroom on similar-appearing-or-sounding words that are confusing in meaning or spelling, as well as the aids to the proofreader I welcome very much. Keep it up. Thanks a lot.—Norman Schreiber, San Carlos, Calif.

These
books...
carry
your
ads

...your ads because — while placed by Fasson — they're doing a selling job for you!

Purchasing agents, designers, management, advertising people — all these and more daily are being acquainted with the cost-saving advantages and versatility of self-adhesive materials. And, important to you, Fasson's ads tell readers to see *you* to get finished self-adhesive nameplates, forms, emblems, shipping tickets ... whatever they require.

Fasson manufactures self-adhesive stock in a variety of papers, foils and films. *You do the converting* ... make the finished product.

See why the ads in these books are *your* ads?

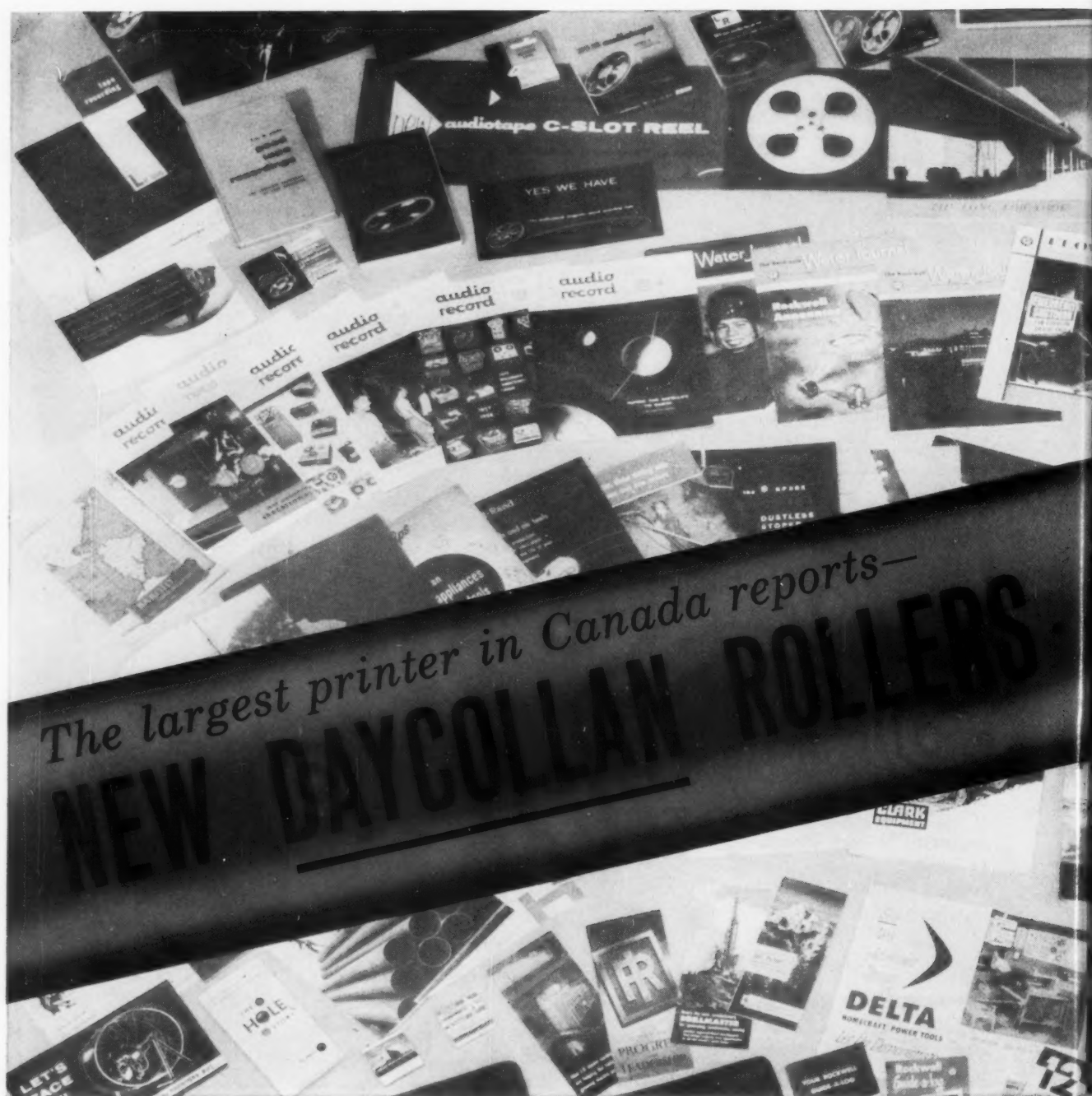
To learn more how you can get a greater share of this profitable business, write Dept. R-1 today for free information. There's no obligation, of course.

Fasson Products

A Division of Avery Adhesive Products, Inc.
Elmwood 2-4444 • 250 Chester Street • Painesville, Ohio

*Makers of self-adhesive papers,
foils and films for converters.*





Running at speeds to 5,000 impressions per hour this printer* reports his *Daycollan* letterpress rollers have already run 2½ million impressions without sign of deterioration.

The *Daycollan* rollers have been in service since July 18, 1958, running two shifts and using a wide variety of inks, gloss, metallic, etc; and yet, these amazing rollers still retain excellent tack . . . have never varied in shape or diameter.

Daycollan is an exclusive new synthetic material developed in the research laboratories of the Dayton Rubber Company. This unusual material is highly

resistant to abrasion and wear from rules and leaders. Its non-porous surface makes washups a simple, single wipe with inexpensive kerosene solutions. It is unaffected by extremes of heat and cold . . . temperature or humidity. Its easy-to-clean, smooth surface offers complete freedom from bleed back even when changing from black to yellow.

Daycollan rollers can cut your cost of roller consumption 50 to 75%, can eliminate wasted time in wash up, will give you excellent tack and retain their perfect shape even after long, hard runs and hundreds of wash ups. Completely field tested, *Daycollan*



rollers are now available in most popular press sizes.
Judge for yourself—compare *Daycollan* with anything you now use! For a booklet fully describing

Daycollan and illustrating the amazingly fine reproduction *Daycollan* rollers deliver, regardless of type of stock, use the reader service card or write:

*

Name and
verbatim
testimonial
supplied on
request



Dayco Department

Dayton Industrial Products Co.

Melrose Park, Illinois


A Division of The Dayton Rubber Company

In Canada: The Dayton Rubber Company, Ltd., Toronto

West Coast Distributors: Farwest Ink Co., Seattle, Washington; Albert Ladymon, Dallas, Texas; Walter W. Lawrence Co., Inc., Los Angeles; George W. Shively Co., San Francisco

© D. R. Co. 1959

THERE'S A DAYCO ROLLER FOR EVERY PRINTING NEED!



WAIT A MINUTE! LET ME
CHECK THESE SIZES WITH MY
HAMMERMILL MERCHANT

You know paper. But when you're planning a job it never hurts to double-check your own recommendations with another paper expert. That's easy to do with your Hammermill Merchant.

Whenever you have a question, call him. He may be able to make a suggestion that can help you do the job even better. And when you let him in on the start of a job, you're sure he'll have the right paper for you when you are ready to go to press.

Let your Hammermill Merchant help you. He's listed on the following page.

**HAMMERMILL
PAPERS**

Hammermill Paper Company, Erie, Pennsylvania

For the best in Paper, and the best in Service...call your Hammermill Merchant

IT'S EASY TO CALL YOUR HAMMERMILL MERCHANT

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Birmingham .. Strickland Paper Co., Inc.
Montgomery .. Weaver Paper Co.

ARIZONA
Phoenix .. Zellerbach Paper Co.

ARKANSAS
Little Rock .. Western Newspaper Union

CALIFORNIA
Fresno .. Zellerbach Paper Co.
Los Angeles .. Zellerbach Paper Co.
Oakland .. Zellerbach Paper Co.
Sacramento .. Zellerbach Paper Co.
San Diego .. Zellerbach Paper Co.
San Francisco .. Zellerbach Paper Co.
San Jose .. Zellerbach Paper Co.
Stockton .. Zellerbach Paper Co.

COLORADO
Denver .. Carpenter Paper Company
Pueblo .. Carpenter Paper Company

CONNECTICUT
Hartford .. Henry Lindenmeyr & Sons
Hartford .. Green & Low Paper Co., Inc.
Hartford .. Carter Rice Storrs & Bement
New Haven, Carter Rice Storrs & Bement

DISTRICT OF COLUMBIA
Washington .. R. P. Andrews Paper Co.

FLORIDA
Jacksonville .. Virginia Paper Co., Inc.
Miami .. E. C. Palmer & Company
Tampa .. E. C. Palmer & Company

GEORGIA
Atlanta .. S. P. Richards Paper Co.
Atlanta, Wyant and Sons Paper Company

HAWAII
Honolulu, Honolulu Paper Company, Ltd.

IDAHO
Boise .. Zellerbach Paper Co.

ILLINOIS
Champaign, Crescent Paper Co., Illinois Div.
Chicago .. Bradner Smith & Co.
Chicago .. Carpenter Paper Company
Chicago .. Chicago Paper Co.
Decatur .. The Decatur Paper House, Inc.
Peoria .. Peoria Paper House, Inc.
Quincy .. Irwin Paper Co.
Springfield .. The Capital City Paper Co.

INDIANA
Evansville .. The Diem & Wing Paper Co.
Fort Wayne .. Butler Paper Co., Inc.
Indianapolis .. Crescent Paper Co.

IOWA
Des Moines .. Carpenter Paper Company
Des Moines .. Western Newspaper Union
Sioux City .. Carpenter Paper Company
Sioux City .. Western Newspaper Union

KANSAS
Topeka .. Carpenter Paper Company
Topeka .. Midwestern Paper Co.
Wichita .. Western Newspaper Union

KENTUCKY
Louisville .. Southeastern Paper Co., Inc.

LOUISIANA
New Orleans .. E. C. Palmer & Company
Shreveport .. Western Newspaper Union

MAINE
Portland .. C. M. Rice Paper Company

MARYLAND
Baltimore .. The Baxter Paper Co., Inc.
Baltimore .. Baltimore-Warner Paper Co.
Hagerstown .. Antietam Paper Co., Inc.

MASSACHUSETTS
Boston .. Carter Rice Storrs & Bement
Boston, Cook-Vivian-Lindenmeyr Co., Inc.
Springfield .. Carter Rice Storrs & Bement
Worcester .. Carter Rice Storrs & Bement

MICHIGAN
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Flint .. Beecher, Peck & Lewis
Grand Rapids, Carpenter Paper Company
Lansing .. The Dudley Paper Co.
Saginaw .. The Dudley Paper Co.

MINNESOTA
Duluth .. Carpenter Paper Company
Minneapolis .. Carpenter Paper Company
Minneapolis .. Leslie Paper
Saint Paul .. Leslie Paper

MISSISSIPPI
Jackson .. Jackson Paper Company
Meridian .. Newell Paper Company

MISSOURI
Kansas City .. Carpenter Paper Company
Kansas City .. Midwestern Paper Co.
Saint Louis .. Beacon Paper Company
Saint Louis .. Tobey Fine Papers, Inc.
Springfield .. Springfield Paper Co.

MONTANA
Billings .. Carpenter Paper Company
Great Falls .. Leslie Paper

NEBRASKA
Lincoln .. Carpenter Paper Company
Lincoln .. Western Newspaper Union
Omaha .. Carpenter Paper Company
Omaha .. Western Paper Company

NEVADA
Reno .. Zellerbach Paper Co.

NEW HAMPSHIRE
Concord .. C. M. Rice Paper Co.

NEW JERSEY
Hillside .. Henry Lindenmeyr & Sons

NEW MEXICO
Albuquerque, Carpenter Paper Company

NEW YORK
Albany .. Hudson Valley Paper Co.
Buffalo .. The Alling & Cory Co.
Buffalo .. Hubbs & Howe Co.
Long Island City, Henry Lindenmeyr & Sons
New York .. The Alling & Cory Company
New York .. Miller & Wright Paper Company
New York .. Beekman Paper Co., Inc.
New York .. Bulkley, Dunton & Co., Inc.
New York .. Green & Low Paper Co., Inc.
New York, Linde-Lathrop Paper Company
New York .. Reinhold-Gould Inc.
New York, Union Card & Paper Co., Inc.
Rochester .. The Alling & Cory Co.
Syracuse .. The Alling & Cory Co.
Troy .. Troy Paper Corporation
Utica .. The Alling & Cory Co.

NORTH CAROLINA
Charlotte .. Caskie Paper Co., Inc.
Raleigh .. Epes-Fitzgerald Paper Co., Inc.

NORTH DAKOTA
Fargo .. Leslie Paper
Fargo .. Western Newspaper Union

OHIO
Akron .. The Alling & Cory Co.
Cincinnati .. The Diem & Wing Paper Co.
Cleveland .. The Alling & Cory Co.
Cleveland .. The Petrequin Paper Co.
Columbus .. The Central Ohio Paper Co.
Dayton, The Jack Walkup Paper Co., Inc.
Toledo .. The Central Ohio Paper Co.

OKLAHOMA
Oklahoma City, Carpenter Paper Company
Oklahoma City, Western Newspaper Union
Tulsa .. Tayloe Paper Company
Tulsa .. Western Newspaper Union

OREGON
Eugene .. Zellerbach Paper Co.
Portland .. Zellerbach Paper Co.

PENNSYLVANIA
Allentown .. Lehigh Valley Paper Corp.
Erie .. Daka Paper Company

Erie .. Durico Paper Company
Harrisburg .. The Alling & Cory Co.
Philadelphia .. Paper Merchants, Inc.
Philadelphia .. The Thomas W. Price Co.
Philadelphia, The J. L. N. Smythe Company
Philadelphia .. D. L. Ward Co.
Pittsburgh .. The Alling & Cory Co.
Scranton .. Megargee Brothers, Inc.
York, Andrews Paper House of York, Inc.

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Providence .. Carter Rice Storrs & Bement
Providence, Cook-Vivian-Lindenmeyr Co.

SOUTH CAROLINA
Columbia, Epes-Fitzgerald Paper Co., Inc.

SOUTH DAKOTA
Sioux Falls .. Leslie Paper

TENNESSEE
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Knoxville, Southern Paper Company, Inc.
Memphis .. Tayloe Paper Company
Memphis .. Western Newspaper Union
Nashville .. Clements Paper Company

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Austin .. Carpenter Paper Company
Dallas .. Carpenter Paper Company
Dallas .. E. C. Palmer & Company
El Paso .. Carpenter Paper Company
Fort Worth .. Carpenter Paper Company
Harlingen .. Carpenter Paper Company
Houston .. Carpenter Paper Company
Houston .. E. C. Palmer & Company
Lubbock .. Carpenter Paper Company
San Antonio .. Carpenter Paper Company

UTAH
Salt Lake City, Carpenter Paper Company
Salt Lake City, Western Newspaper Union
Salt Lake City .. Zellerbach Paper Co.

VIRGINIA
Lynchburg .. Caskie Paper Co., Inc.
Norfolk .. Epes-Fitzgerald Paper Co., Inc.
Richmond, Epes-Fitzgerald Paper Co., Inc.
Richmond .. Richmond Paper Co., Inc.

WASHINGTON
Seattle .. Zellerbach Paper Co.
Spokane .. Zellerbach Paper Co.
Tacoma .. Standard Paper Co.
Walla Walla .. Zellerbach Paper Co.

WEST VIRGINIA
Charleston .. Copco Papers, Inc.

WISCONSIN
Milwaukee .. The Bower Paper Company



"Here's that job we talked about.
Thanks for your help."

the cost cutting standard

press-ready
PRIME
letterpress ink

For a commercially proven, press-ready ink to meet all your letterpress requirements, PRIME can't be beat. Selected formulations, quality controlled in manufacture, guarantee you a fast-setting, every day ink that gives you sharper, clearer prints everytime. Formulated to maintain body uniformity, PRIME inks have a longer shelf life, and are foolproof on the press. A superior ink for letterpress work, PRIME inks are available in a wide range of popular colors to be run straight, or easily mixed for additional brilliant colors. When you use PRIME you do away with wasteful leftovers, and benefit from the economy of eliminating costly color match delays.

*Call your S&V representative now
—be prepared with press-ready PRIME
—stock it today and start cutting costs*

Sinclair and Valentine Co.

DIVISION OF AMERICAN-MARIETTA COMPANY

611 WEST 129TH STREET, NEW YORK 27, N. Y.



Canadian Affiliate: SINCLAIR and VALENTINE CO. OF CANADA, LTD., 240 Madison Avenue, Toronto 7, Canada



sabin robbins *paper
company*

SIR ROBBIE

SALES AND

SERVICE OFFICES IN 25 PRINCIPAL CITIES

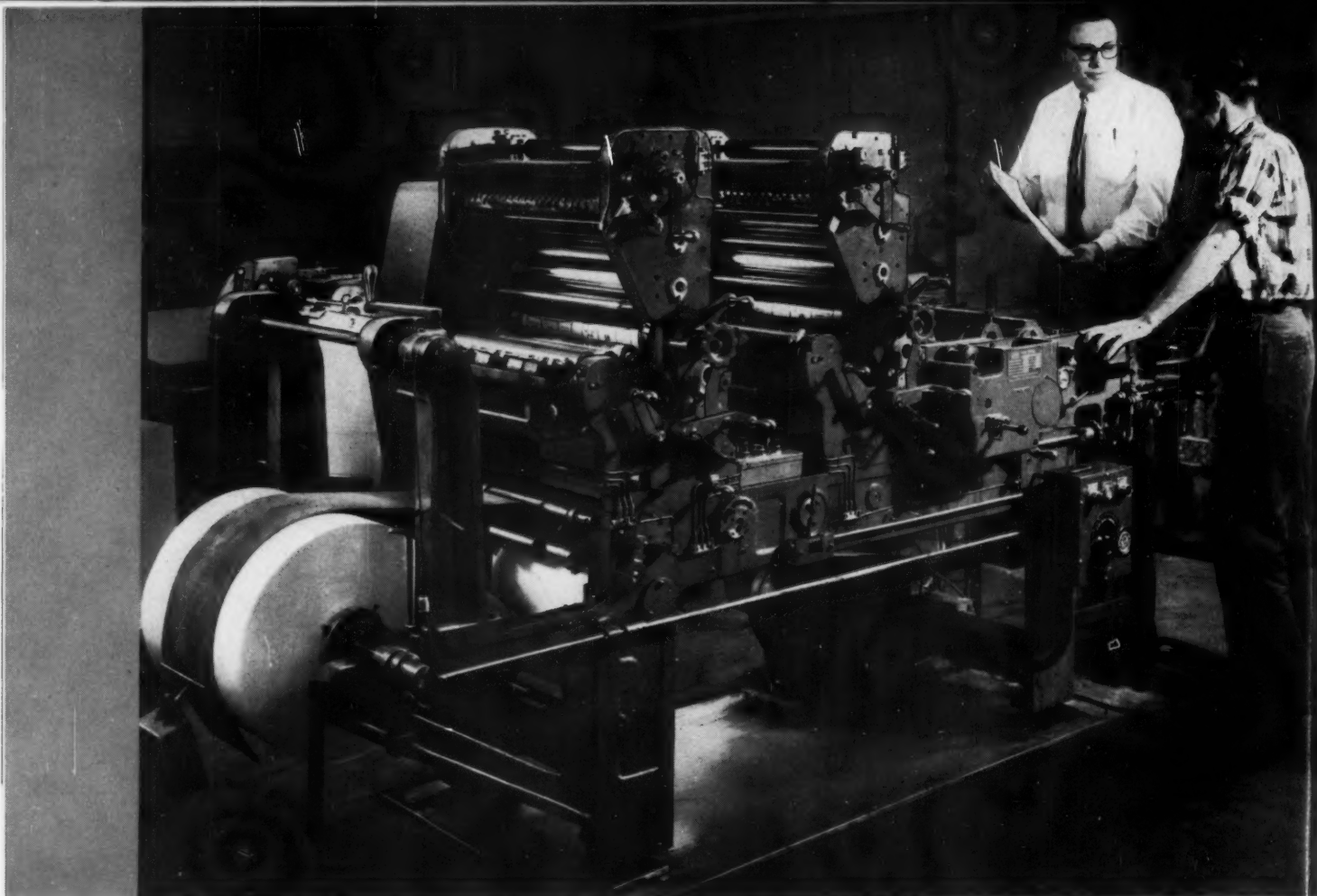
Quality comes calling...

You'll find no fancy price tags when your Sabin Robbins Paper Specialist comes calling. He offers the most complete stocks of quality paper you'll find anywhere...from the finest mills everywhere. And he brings big paper savings with him—savings up to 40%, made possible by Sabin Robbins' quantity purchases of job-lot papers.

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Louisville / Milwaukee / Minneapolis-St. Paul
Newark, N.J. / New Haven / New York / Peoria
Philadelphia / Pittsburgh / San Francisco / St. Louis



"I thought some of the claims for this ATF Green Hornet were fantastic!"

reports **Leonard Stone**, President, MULTICOLOR PRINTING AND OFFSET CORPORATION, Cleveland, Ohio

So he surveyed all printers who had purchased these web offset job presses...Mr. Stone prepared a 16-point questionnaire about the press and mailed it to every plant operating an ATF Green Hornet. 75% of the owners replied, giving their frank appraisals. The result? Mr. Stone installed his Green Hornet about a year ago.

Multicolor's offset equipment includes an ATF Chief 15 and also a 17 x 22" press, and Mr. Stone reports, "On most jobs, the Green Hornet beats the 17 x 22. Before the 22 can take over from the Chief 15, the

Green Hornet is ahead on price. Makeready is fantastically short, and the speed and over-all efficiency open doors previously closed to us.

"We are now very competitive in both quality and price on work formerly done on larger, slower sheet-fed presses," says Mr. Stone, "and we can even print using only one color unit and still be competitive." Other advantages he cites are the ease with which an experienced sheet-fed pressman mastered press operation, and the savings in cost for stock purchased in rolls. "Paper in rolls is so much cheaper that the dif-

ference pays for the waste and still leaves a profit," he says.

Question: ARE YOU READY to compete for your share of the profitable printing this press can produce—at speeds up to 30,000 sheets per hour printed in two colors? If you'd like to explore the possibilities, your ATF Representative will provide facts and figures. ATF is the acknowledged leader in building web offset equipment—and, whether you require a two-color, three-color or four-color Green Hornet, or larger web presses, if you are ready to talk web offset...talk with ATF first.



AMERICAN TYPE FOUNDERS

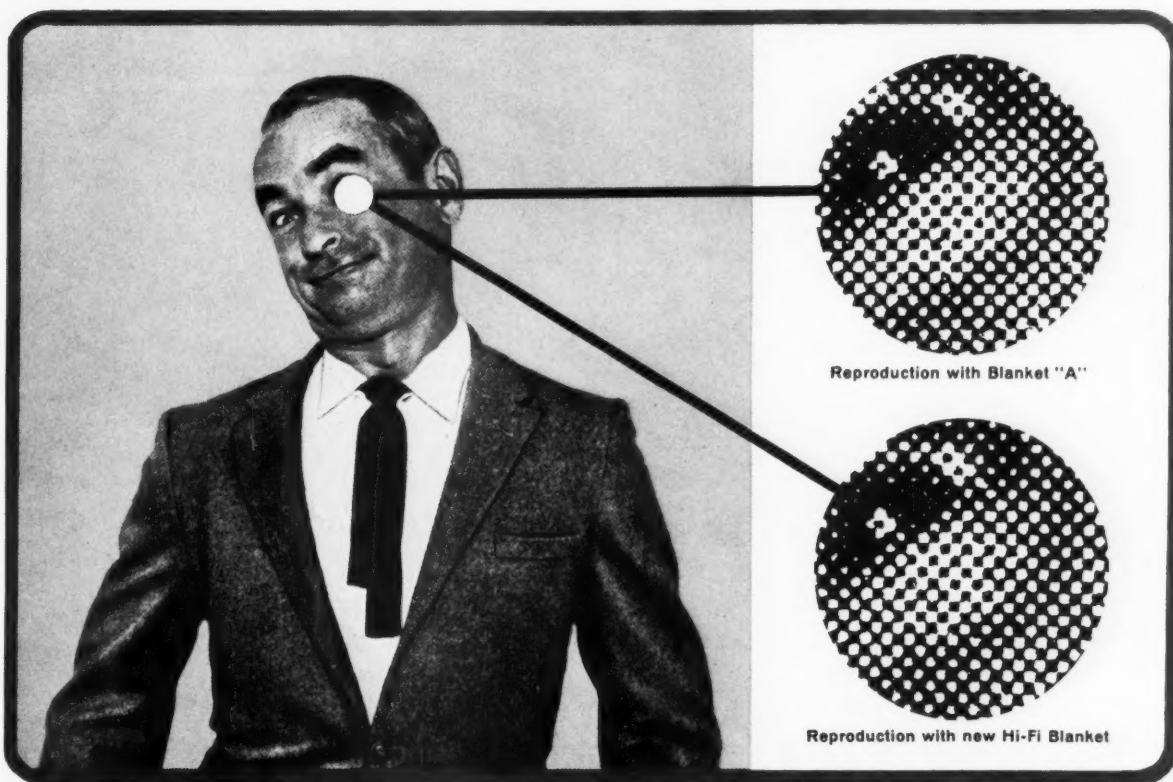
200 Elmora Avenue, Elizabeth, New Jersey

ATF type faces used in this advertisement: Craso Clarendon, News Gothic Condensed with Franklin Gothic Condensed, Century Expanded.

ANOTHER HIGHEST-FIDELITY JOB WITH

hi-fi

OFFSET BLANKETS



Illustrations courtesy of Albany Products Co., Inc., So. Norwalk, Conn., and Sterling-Roman Press, Inc., New York City, N. Y.

Just run your well-trained eye over the two comparison spots above. It won't take you a second look to discover the superiority of the new Hi-Fi blankets' work. Notice how the half-tone dots aren't mushed or distorted—the whole job's sharper, cleaner.

Credit for that belongs to the exclusive, new Goodyear "micro-texturizing" process. It gives Hi-Fi blankets a completely new kind of surface that produces a new high in offset quality.

New Hi-Fi blankets can be used with any type paper, too. In every case they'll cut your "break-in" time—make wash-up easier—resist "smash" and aging longer.

And, most surprising of all, superior performing Hi-Fi blankets don't cost a cent more than the others. For actual figures — and full details — see your local Goodyear Distributor. Or write Goodyear, Printers Supplies Sales Dept., New Bedford, Mass.

Hi-Fi — T. M. The Goodyear Tire & Rubber Company, Akron, Ohio

PRINTERS SUPPLIES BY

GOOD YEAR

THE GREATEST NAME IN RUBBER

printers . . . lithographers . . .

LET'S SWAP IDEAS!

Earn a share of Kimberly-Clark stock!



Stock earner No. 1!

String and magnet lockup—When positioning eleven-point electros on patent base for lockup, it is possible to eliminate a great deal of measuring and press register moves by stretching a piece of waxed string between two small magnets so that it will just clear the top of the electros when pulled taut. Plates may be aligned accurately under the string after the appropriate head margins have been determined.

*H. Wayne Warner, ass't production manager
Judd & Detweiler, Inc., printers, Washington, D.C.*



Stock earner No. 2!

Money-saving dust eliminator—An inexpensive but highly effective substitute for costly dust-eliminator brushes for lithographic light tables, and other areas which must be dust-free, can be made from a 2-inch, 49¢ bristle paintbrush sprayed with part of a can of "Dusorb," a dustcloth additive. Total cost: less than \$1. When the brush needs it (which is not very often), it can be washed out, dried, recoated and used again.

*Ernest Jones, Jones Printing
Omaha, Nebraska*

Stock earner No. 3!

New slick surface for tables—Where a slippery surface is desirable to make stock moving easier, such as on stock tables, mail room tables, flat surfaces of letterpress, offset, folders or cutting tables—the use of "Slipicone Spray" makes these surfaces slick as ice. The result this spray produces far surpasses ordinary wax or talcum powder and, in our opinion, we will never return to old-fashioned methods.

*Albert W. Ramus, mailroom foreman
Citizen News Co., Hollywood, California*

Send us your ideas—you may earn a share of stock. Just write it out clearly and simply and send it to Kimberly-Clark. Pictures or drawings that help explain the idea are welcome. All items become the property of Kimberly-Clark. For each idea chosen to appear in subsequent national magazine ads, a share of Kimberly-Clark stock will be awarded to the sender. In case of similar contributions, only the first received will be eligible for the stock. Decisions of the judges are final. A total of eighteen shares will be awarded.

Don't delay... send yours, today!

Address: Idea Exchange Panel
Dept. No. IA-10
Kimberly-Clark Corp.
Neenah, Wisconsin



How SHOREWOOD by Kimberly-Clark can help printers save money!

On long runs, where costly enamels can price you out of the job, switch to Shorewood double-coated offset paper, "job designed" for economy, for outstanding performance and for product appearance in long runs.

On jobs where a glossy coated stock will enhance the appearance, switch to Shorewood and get the superior printing quality of a coated stock combined with low cost, runability and handling ease that rivals wove offsets.

On multiple color jobs switch to Shorewood for opacity, economy and a unique ability to hold its shape for across-the-sheet register.

Kimberly-Clark's complete line of printing papers includes:

For letterpress:

Hifect enamel
Trufect enamel
Multifect coated book
Energy coated book

For web offset:

Lithoweb coated offset

For offset:

Prentice offset enamel
Prentice velvet coated offset
Prentice coated cover
Lithofect offset enamel
Shorewood coated offset
Fontana dull coated offset
Kimberly opaque

SWAP IDEAS WITH YOUR KIMBERLY-CLARK MERCHANT!

Tell him your requirements and he will help you choose the right paper for the job.

Kimberly Clark

PRINTING PAPERS



KIMBERLY-CLARK CORPORATION—NEENAH, WISCONSIN

FREE from KIMBERLY-CLARK

48-page booklet

"FUNDAMENTALS of PRINTING"

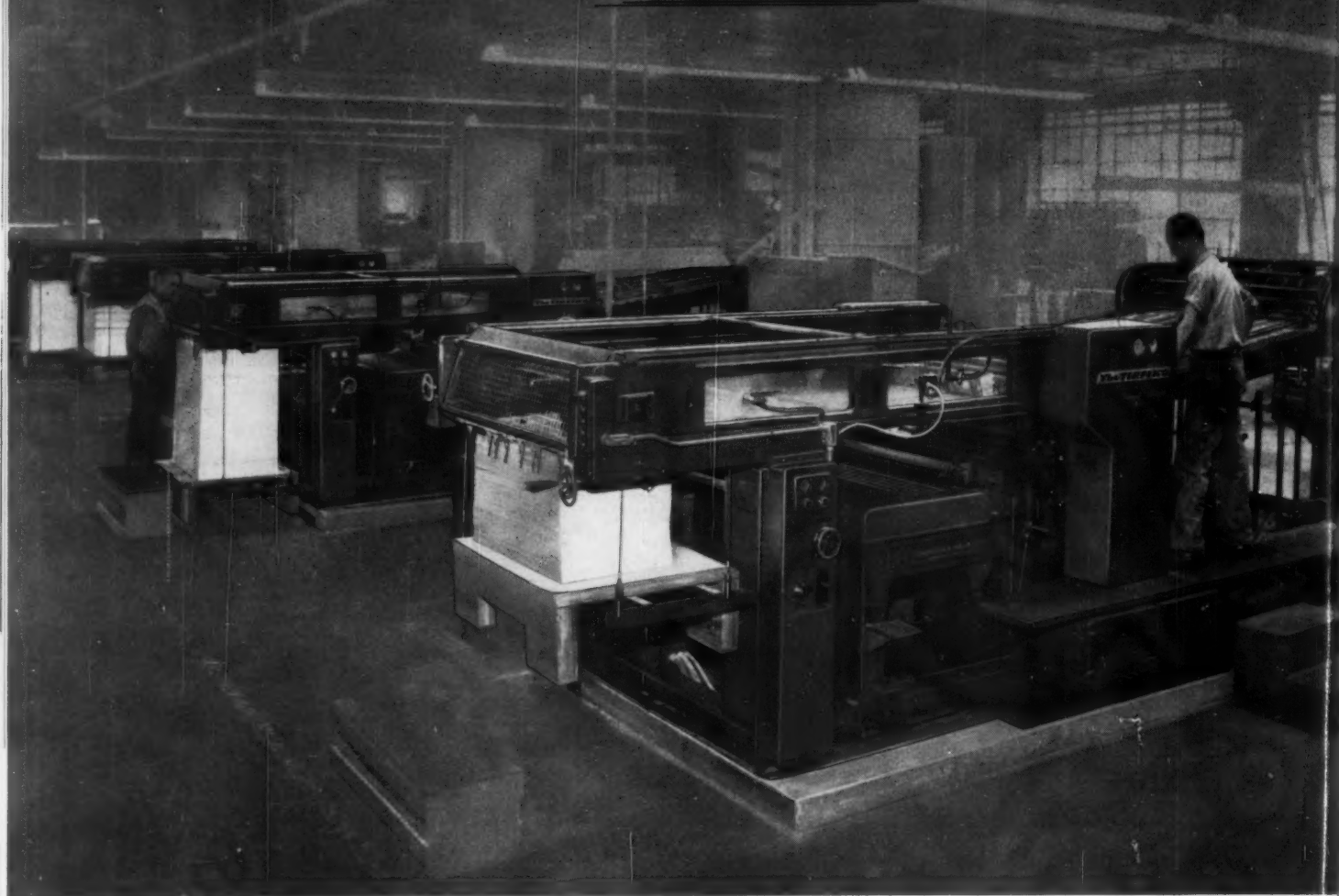
—the booklet that shows how to get a greater return for your printing dollar.



Please send me my FREE copy of "Fundamentals of Printing."

NAME _____
POSITION _____
FIRM NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____
MY PAPER DISTRIBUTOR IS _____

Peter F. Mallon, Inc. increases production output with **TIRFING 41** presses



large, quality printer reduces production cost by 36%.

Four high-speed Tirfing 41 presses are continuously turning out quality printing at Peter F. Mallon, Inc., Long Island City, one of New York's finest plants.

The job production figures taken from these presses show a significant improvement in production output. When light-weight bible paper is scheduled on the press, the Tirfing shows an even higher productivity increase. This is modern, high-speed letterpress printing at its best.

Many modern features on the Tirfing 41, such as transfer grippers, chain delivery and stream feeder are responsible

for its exceptional performance. Write Tirfing Printing Machinery, Inc. now for production figures and full information—or better still—ask for a demonstration and you can see for yourself.

400 DELANCY STREET, NEWARK 5, NEW JERSEY
TELEPHONE: MARKET 3-7779

	SHEET SIZE	MAX. SPEED
TIRFING 41	31" x 41"	4,000 I.P.H.
TIRFING 4B	36" x 49½"	3,000 I.P.H.
VIKING 48	36" x 49½"	3,000 I.P.H.

TIRFING

PRINTING MACHINERY, INC.

some
papers
have
extra

advantages... LIKE ALLIED CELLUGLOSS OFFSET FOR EXTRA RUNABILITY

Why? Because Allied's fibre structure is different...it's more dense, giving Cellugloss Offset the *extra* advantage of greater stability. That's why Cellugloss runs so well...prints a little better than comparable coated sheets...and gives a good fold.

Ask the printers who have used Allied's Cellugloss. Their most frequent comment will be "it runs well". This is the extra you get from Allied. And as you can see here, it has the quality in appearance and finish, too.

ALLIED PAPER CORPORATION



the
Allied
coated paper
line

For Offset:

Cellugloss Offset Enamel
Cellufold Offset Enamel
Imperial Offset Enamel
Excelgloss Offset Enamel
Velour Offset Enamel
Comet Colored Enamel
Cellufold Litho C1S
Cellugloss Litho C1S
Monarch Litho C1S
Imperial Litho C1S
Excelith C1S

For Letterpress:

Celluprint Enamel
Imperial Enamel
Excelprint Enamel
Velour Enamel
Comet Colored Enamel

Photograph courtesy of Arthur C. Allen, A G S & R Studio, Chicago



**Halftones...Duotones...every job...
Allied runability makes a difference**

You know that printing a good halftone is often just as difficult as doing process color, if not more so. In fact, your customers are frequently more critical of halftone reproduction than anything else. Here is where paper runability can be very important...and here is where all of Allied's Coated Papers have the advantage—*they run well.*

ALLIED PAPER CORPORATION
Kalamazoo, Michigan



lithographed on Allied Cellugloss Offset, 80 lb.

NEW Reproline

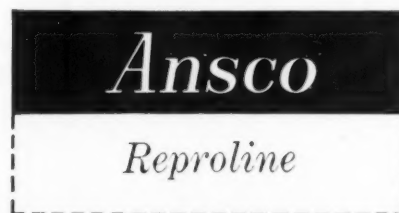
A high quality line material
at lower cost because of
new economy packaging

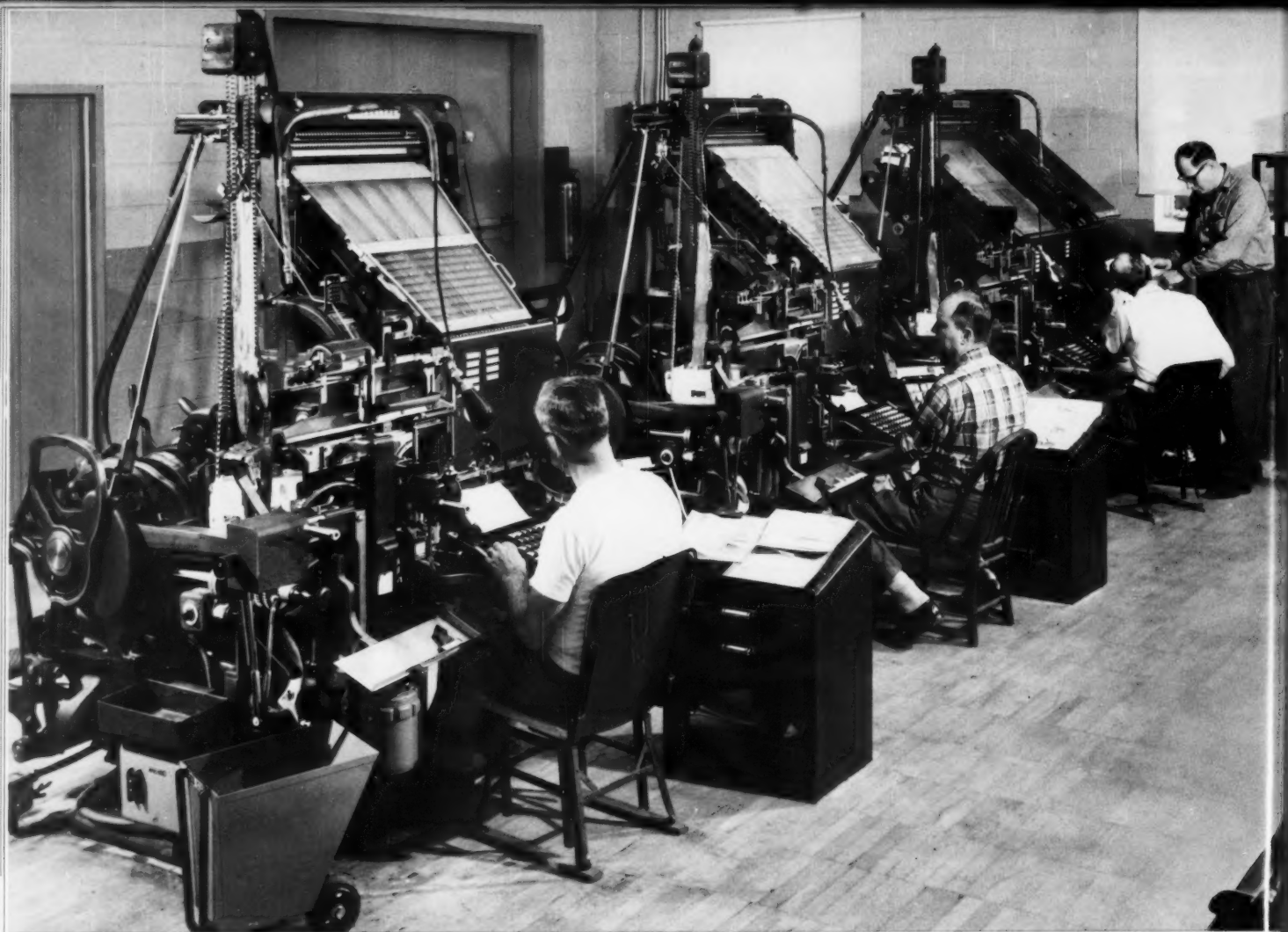
For the first time you can get the newest, finest line material ever produced at a cost lower than you would normally pay for this top quality brand. Why? Because new Ansco Reproline® Film is packaged in an entirely new and improved way, but at less cost to us. Result? We pass the savings on to you.

CHECK THESE FEATURES:

1. Thinner base—.0045.
2. Crisp, brilliant line reproduction of maximum density.
3. Crystal clear, high transmission base.
4. Superior performance under standard processing conditions
... finest line rendition you've ever seen when used with
Ansco Reprodol® Developer and Ansco Acid Fixer.
5. All this at *lower cost!*

*Ask Your Ansco Representative
For A Free Demonstration*

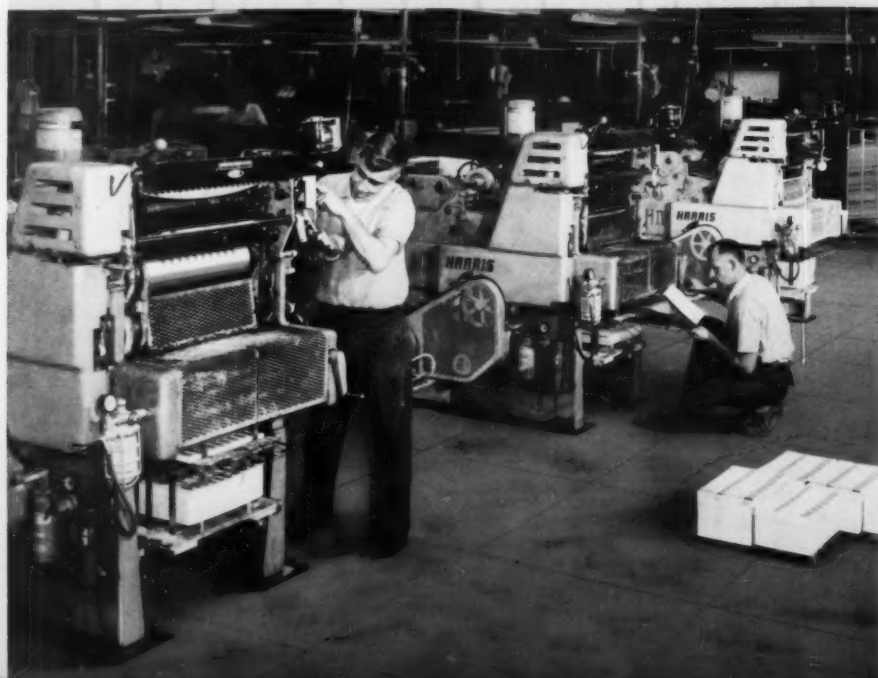




THREE NEW INTERTYPE linecasting machines at the News Publishing Company, Wheeling, W. Va., are producing advertising for the morning *Intelligencer* and the evening and Sunday *News Register*. The company has a total of sixteen

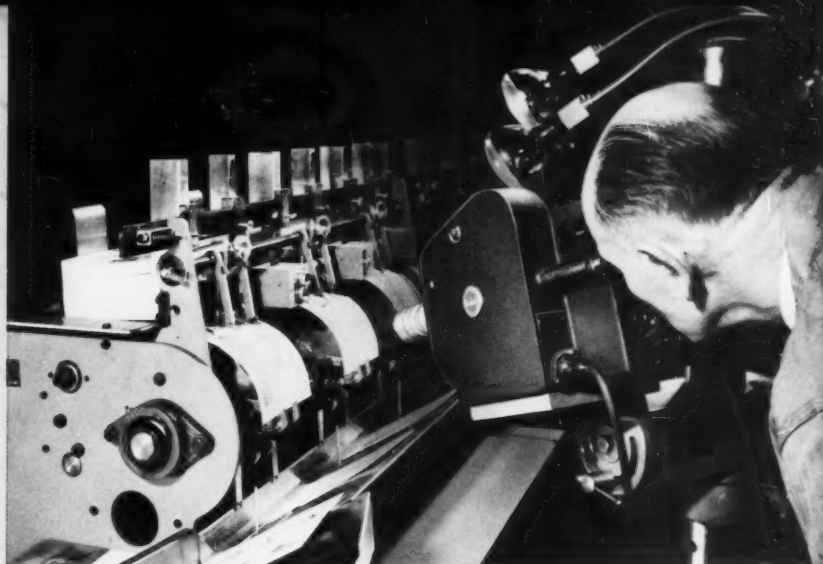
Intertypes for setting news and advertisements for these newspapers. The News Publishing Company is publisher of The Ogden Newspapers of West Virginia, comprising 12 outstanding dailies in nine plants throughout the state.

What's going on at HARRIS



UNIVERSAL MATCH CORPORATION uses Harris 120 presses to print as many as eight different colors on short runs. This battery of new Harris single-color presses is in their Hudson, New York, plant and represents only a small portion of their total Harris-Seybold equipment.

SLOW-MOTION PHOTOGRAPHY helps research the high-speed workings of this new Macey gatherer which gathers up to 5,000 sets of paper an hour.



NEWS ON FM STATIONS is so rare, it's news in itself. Which helps explain the interest in this photo of the newsroom at Station KHUL, Houston, Texas. This 4-hour 5,000-watt station is one of the first FM stations to provide complete news service. Shown here is their new Gates FM-5B 5 KW FM transmitter, Gatesway audio-control console and 3-speed turntable.



S INTERTYPE



HARRIS-INTERTYPE CORPORATION

General Offices: 55 Public Square, Cleveland 13, Ohio
Harris Presses • Intertype Typesetting Machines • Cottrell Presses • Seybold Cutters
Macey Collators • Harris Chemicals and Sensitized Plates • Gates Broadcasting Equipment

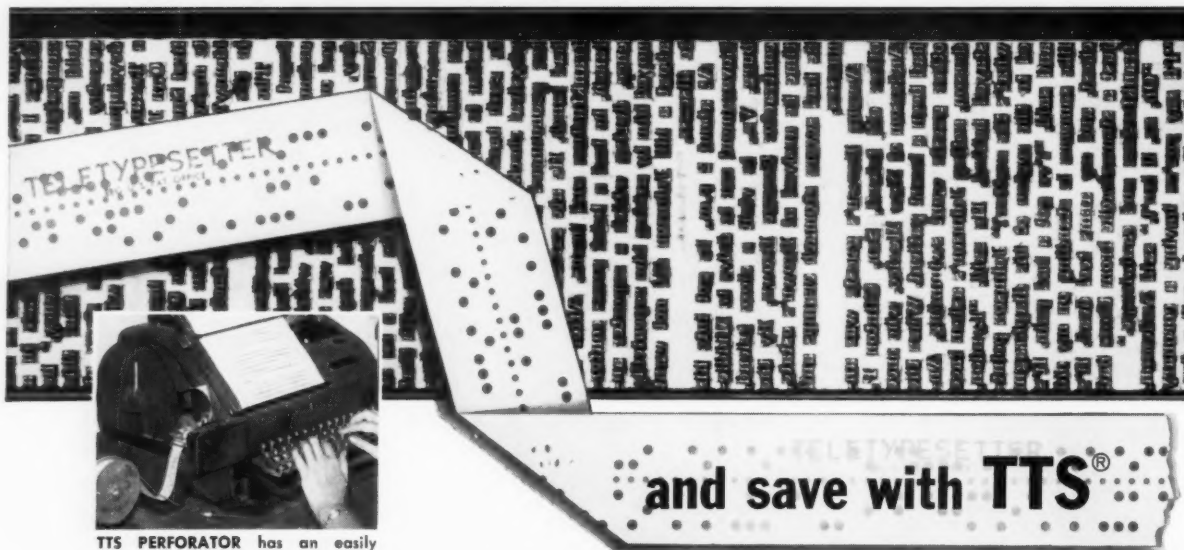
BEHIND THE WHISKERS is Richard Hoff, Harris-Intertype Director of Personnel Development and Training, entertaining a few of our girls at their Christmas gift exchange in a corner of our reception room.



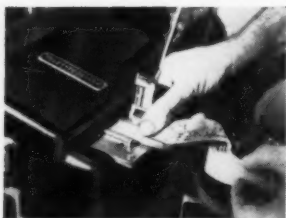
LITHOPLATE INC., Covina, California, doubled its manufacturing area with this new 35,000-square-foot plant. This fine new building also provides excellent additional facilities for research and development on presensitized plates and litho chemicals.



Get double the output
from your present
linecasting machines



TTS PERFORATOR has an easily mastered typewriter keyboard touch system. Experienced operators can tape-set 400 or more 12-pica lines or 250 24-pica lines per hour.



TTS OPERATING UNIT is easily attached beneath the linecasting machine keyboard; does not interfere with manual operation. It is mechanical and, therefore, easily maintained by your present personnel.

and save with **TTS®**

Operate your linecasting machines automatically with Fairchild Teletypesetter® and double their output — even triple it on high-speed machines — at no increase in operating cost. With TTS, your linecasting machines can be run continuously at the peak of their rated capacities. Work-load peaks and valleys are evened out, and overtime reduced, by eliminating stop-and-go manual operation.

You save money hour after hour in setting type for newspapers, text books, telephone and business directories, magazines, pencil imprints, pocket-size editions, legal briefs, Christmas card imprints, labels, personalized checks, voter lists, and many others.

You save, too, store easy-to-handle, inexpensive TTS perforated tape instead of tying up money in metal inventories. Perforated tape is "stored labor" — it can be used today — or tomorrow — over and over again for reruns. Get the facts about TTS. Mail coupon now for 24-page booklet "More Type in Less Time."

FAIRCHILD GRAPHIC EQUIPMENT
Division of Fairchild Camera and Instrument Corp.
TELETYPESETTER
District Offices: Eastchester, N. Y.; Atlanta, Ga.;
Chicago, Ill.; Los Angeles, Calif.; Toronto, Ont.

Fairchild Graphic Equipment, Dept. 14
Fairchild Drive, Plainview, L. I., N. Y.

Please send me "More Type in Less Time."

Name _____

Company _____

Street _____

City _____ Zone _____ State _____



REPRODUCED IN 4 COLORS BY OFFSET LITHOGRAPHY ON TICONDEROGA OFFSET, BASIS 80, SHEET SIZE 39 X 59, PRINTED 18 UP AT 4,000 IPH.

**Pictures become people when they're printed on
International Paper's Ticonderoga Offset**

(Why use a more expensive paper when you can get results like this?) **TURN PAGE →**

BABY'S
NEEDS

SALE

The
Baby Oil
that
baby loves



49¢



What you should know about TICONDEROGA OFFSET

—a leading member of International Paper's first family of fine papers.

TICONDEROGA OFFSET brings *life* to multicolor and monotone offset printing. Just examine this insert. It demonstrates itself. Bright, brilliant four-color reproduction on one side. Realistic black and white on the other.

Ticonderoga Offset's smooth, level surface takes ink perfectly, gives quality reproduction without glare. Its controlled

porosity keeps colors on the *surface*. Pictures snap and sparkle.

This flexible offset printing paper gives dependable press performance. Handles easily. Requires no pampering. You save time and money—and get outstanding results as well.

Ticonderoga Offset is ideal for brochures, travel folders, book jackets, pro-

grams, menus, catalogs, inserts—any job that must combine quality with economy.

Ticonderoga Offset is now available in ten standard sizes and five weights. Seven fancy finishes, made to your order.

Ask your paper merchant for information about Ticonderoga Offset and the other printing grades in International Paper's *first family of fine papers*.



IDEAL dependable press aids

Ideal products help maintain pressroom efficiency and finished-product quality:

Ideal Tantone (Synthetic) Lithographic Rollers
Ideal Masterlith (Vulcanized Oil) Lithographic Rollers
Lithocraft Lithographic Rollers
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Plast-O-Damp® System of Measured Moisture
Synthox (Synthetic) Letterpress Rollers
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DX Synthetic Newspaper Rollers
Flexocraft Rollers
Impression Rollers (all types)
Ideal Process Coated Rollers
Ace Graytone Rollers
Coating and Varnishing Rollers
Textile Rollers
Rotogravure Impression Rollers
Paper Mills Rollers
Ideal Photoengravers' and Litho Proof Rollers
Waxing Machine Rollers
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Tanning Machine Rollers
Rubber Friction Rollers (all types)
Pull and Draw Rollers
Rubber Blanket Rollers
Fabric-Covered Rollers

Other Ideal Products Guaranteed to Render Exceptional Service

Ideal Process Surfacing
Machines

Ideal Automatic Sectioning
Machine (for split-
fountain work)

Cutting Rubbers

Surfacing Compositions

Special Rubber and Syn-
thetic Molded Items

Rubber and Synthetic
Plate Gums

Sticktite Rubber Plate
Adhesives

RE-NU-ROL Roller and
Blanket Conditioner

IDEAL ROLLER & MANUFACTURING CO.

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Chicago 8, Ill.

21-24 Thirty-ninth Avenue
Long Island City 1, N. Y.

6069-6073 Maywood Ave.
Huntington Park, Cal.

5238 Peachtree Road, NE
Chamblee, Ga.

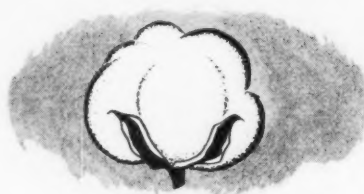
WESTON

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when it comes to
COTTON FIBER BONDS

you can safely say
WESTON
makes it



For your normal needs as well as for those occasional off-beat items, you'll do well to think first of WESTON.

The complete WESTON line covers the field — from 25% cotton fiber economy grades to top quality "extra number one" letterhead and policy papers.

Where you are most likely to need them, the line provides extra sizes and weights as well as colors, opaque

whites, fluorescent whites, litho finish and special textures and finishes such as the new Weston's HAND WEAVE and Weston's Opaque Script.

In addition, all grades are available in rolls as well as flat sheets. In short, you can safely say, Weston cotton fiber bond papers are more convenient to buy, easier to print, more certain to satisfy you and your customers.



WESTON PAPERS

Byron Weston Company • Dalton, Massachusetts



*Makers of Papers
for Business Records
Since 1863*

COTTON FIBER BONDS • LEDGERS • MACHINE POSTING LEDGERS • INDEX BRISTOLS • SPECIALTIES



Another way MGD helps you...

Automate Your Bindery! Operate Equipment In-Line... Save Handling...Increase Production and Profits

Arranging your bindery equipment for smooth flowing in-line operation really breeds efficiency. It simplifies scheduling...reduces stock handling...conserves floor space...avoids delays...pays off in *extra* production.

Here's where Dexter's complete range of versatile machines can help. Many are designed to be combined *now or later* for profitable bindery automation in your plant.

Saddle Binding? Your work flows from McCain Signature Feeders to Christensen Stitcher to McCain Trimmer...you insert, stitch and trim in

one continuous *automatic* operation. Finished books are delivered ready for packing...or to a McCain Mailing Machine.

Side Binding? See how easy it is to automate a variety of operations by coupling a Dexter Arm Gatherer (4 to 48 stations) with a stitcher, coverer, trimmer or other equipment. And Dexter has a full line of equipment to help you automate hard binding, too.

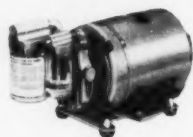
THE DEXTER COMPANY

Division of Miehle-Goss-Dexter, Inc.

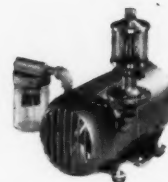
Chicago 8, Illinois



Know these 5 popular models?



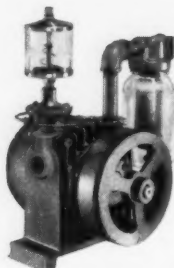
Model 0211—Vacuum pump
used on printing frames.



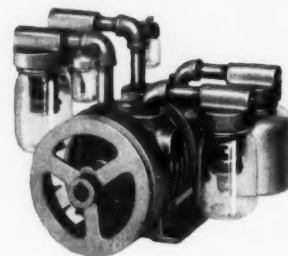
Model 0321—Ideal for copy
holders, printing frames.



Model 1550—A favorite for
vacuum-back cameras.



Model 2565—Feeds paper
on folders, collators.



Model 10X1040 Dual—Used
on presses and folders.

For your greater satisfaction, most
leading equipment builders furnish

GAST rotary AIR PUMPS

LOOK FOR THEM ON:

- Collators
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- Duplicators
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- Folding machines
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- Offset powder
sprayers
-
- Photo-composers
-
- Press feeders
-
- Presses—litho
and letterpress
-
- Silk screen
presses
-
- Vacuum cameras
-
- Vacuum copy
holders
-
- Vacuum printing
frames
-
- Web tension
controls

When you look at the finest equipment, look for Gast Air Pumps! They're supplied on an astonishing variety of products—from cameras to presses. Manufacturers know they will please you with:

Performance—quick vacuum for positive pick up and holding of sheets . . .

Dependability—with simple rotary-vane design that maintains efficiency indefinitely . . .

Precision Quality—for long, trouble-free life.

THESE LEADING MANUFACTURERS FURNISH GAST AIR PUMPS:

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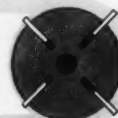
*If you build graphic arts' equipment, consult Gast for
Air Pump recommendations. Write for our new Catalog.*

GAST Manufacturing Corporation P.O. Box 117-O, BENTON HARBOR, MICH.

GAST
ROTARY

- AIR MOTORS TO 7 H.P.
- COMPRESSORS TO 30 P.S.I.
- VACUUM PUMPS TO 28 IN.

"Air may be your answer!"



Another way MGD helps you...



Trim Lifts! On Long Or Short Runs, You Can Increase Profits By 3-Knife Trimming All Bound Work—By The Lift

No matter how your books, magazines or pamphlets are bound, the Lawson Automatic 3-Knife Rapid Trimmer trims them all...economically and with exceptional accuracy. Take a look at all the built in advantages!

Adjustable clamping pressure...*straight-away* continuous belt conveyor delivery...*selective* speeds to pace the operator...*built-in* blower motor... *massive* construction—these are only a few of the many exclusive production advantages that put the efficient Rapid out front of all others.

And look at Lawson's unmatched size range... from 2 x 3 $\frac{1}{8}$ " to 11 $\frac{3}{4}$ x 16 $\frac{7}{8}$ " (trimmed)...lifts to 4 $\frac{3}{4}$ " high...one or two-up!

Now is the time to arrange a demonstration... on one of your own jobs if you like. And if volume is not of primary importance, ask to see the new low cost semi-automatic model of the Lawson Rapid Trimmer in action.

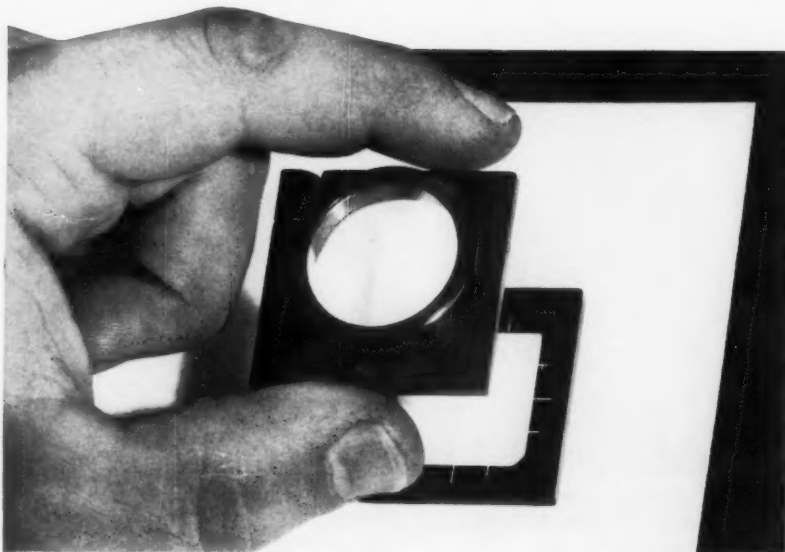
THE LAWSON COMPANY

Division of Miehe-Goss-Dexter, Inc.

Chicago 8, Illinois



*announcing
a revolutionary new paper
for those who need
a sheet with the desirable
printing characteristics
of a coated paper plus
the strength of a fine
uncoated offset**



WAUSAU
BroKote

... a ready answer to many of today's offset printing demands. Latest addition to Wausau's wide range of fine printing papers. So completely new that it is not yet a stock item, but available only on manufacturing order. To get the complete story, plain and printed samples, on this versatile, white offset sheet, fast ... mail coupon today.

*WAUSAU'S BROKAW GRADE
OFFSET, OF COURSE

WAUSAU PAPER MILLS COMPANY at BROKAW, WISCONSIN

WAUSAU PAPER MILLS COMPANY, DEPT. 1 P, BROKAW, WISCONSIN
Please rush plain and printed samples ... the complete story on new Wausau BroKote.

Please Print Name _____
Company _____
Address _____
City _____ Zone _____ State _____

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Kansas City, Kansas, Wyco Paper Co., Inc.
Lafayette, La., Hub City Paper Co.
Los Angeles, Calif., Columbia Paper Co.
Lubbock, Texas, Western Paper Co.
Milwaukee, Wis., Reliable Paper Co.
Milwaukee, Wis., Sensenbrenner Paper Co.
Minneapolis, Minn., Minnesota Paper & Cordage Co.
Monroe, La., Bancroft Paper Co.
Nashville, Tenn., Clements Paper Co.
Neenah, Wis., Sawyer Paper Co.
New Orleans, La., Sam A. Marks & Co.
New York, N.Y., Perkins-Goodwin Co.
No. Kansas City, Mo., B & J Paper Co.
Pine Bluff, Ark., Smith Paper Products Co.
Portland, Ore., Carter, Rice & Co. of Ore.
Portland, Ore., Paper Mills Agency of Ore.
Providence, R. I., Roberts Paper Co., Inc.
Rochester, N. Y., The Printers Supply House
Rockford, Ill., Northland Paper Co.
St. Louis, Mo., Shaughnessy-Kniep-Hawe Paper Co.
Salt Lake City, Utah, American Paper & Supply Co.
San Diego, Calif., Columbia Paper Co.
San Francisco, Calif., Wilson-Rich Paper Co.
Seattle, Wash., Paper Mills Agency, Inc.
Tyler, Texas, Western Paper Co.
Visalia, Calif., Caskey Paper Co., Inc.
Washington, D. C., Stanford Paper Co.
Wausau, Wis., Paper Specialty Co.

**Wausau
papers**

MADE WITH
EXTRA CARE

Another way MGD helps you...



Hold Register At Any Speed! Don't waste time and paper when changing speeds on precision color jobs!

Only Miehle's Swing Gripper Transfer System assures exact register *at any speed*. On the Miehle 25, 29 and 36 Single Color Offset Presses—in fact, on all Miehle Offsets—you make ready at slow speed...run the press up to production speed...*register holds*. The same is true on jobs where different colors must be run at different speeds...*register holds*.

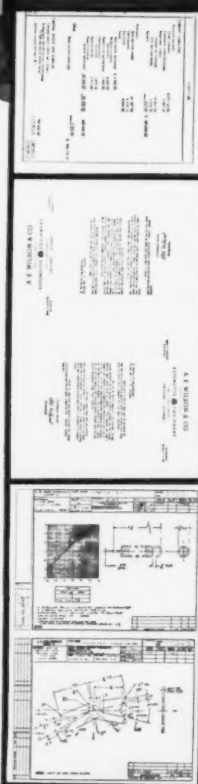
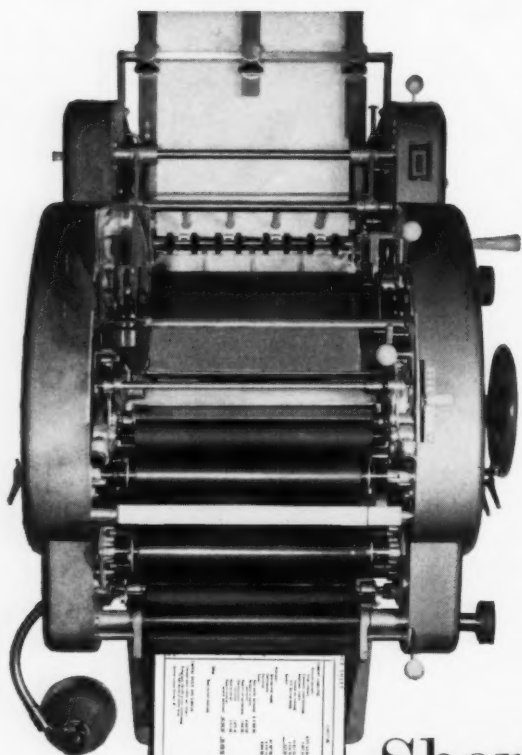
Don't let constant adjusting and readjusting rob you of valuable production time and profits. Holding register at any speed pays off ...so make arrangements now to see a Miehle 25, 29 or 36 Offset Press in actual operation.

THE MIEHLE COMPANY

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When quality is the watchword, more and more jobs are being put on latex coated papers. The outstanding features of latex coatings are demonstrated in the Jim Thorpe painting and the photography on the front of this insert. Note the high degree of fidelity, the sharp detail and the range of brilliant and subtle tones.

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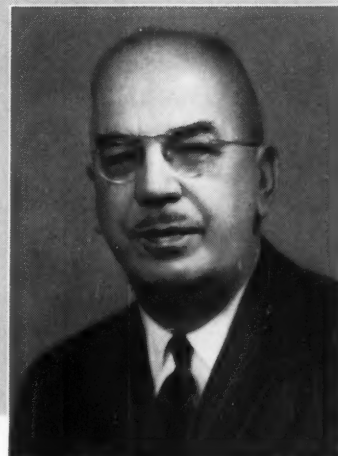
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Once they buy NCR Paper forms, our customers continue to re-order them.

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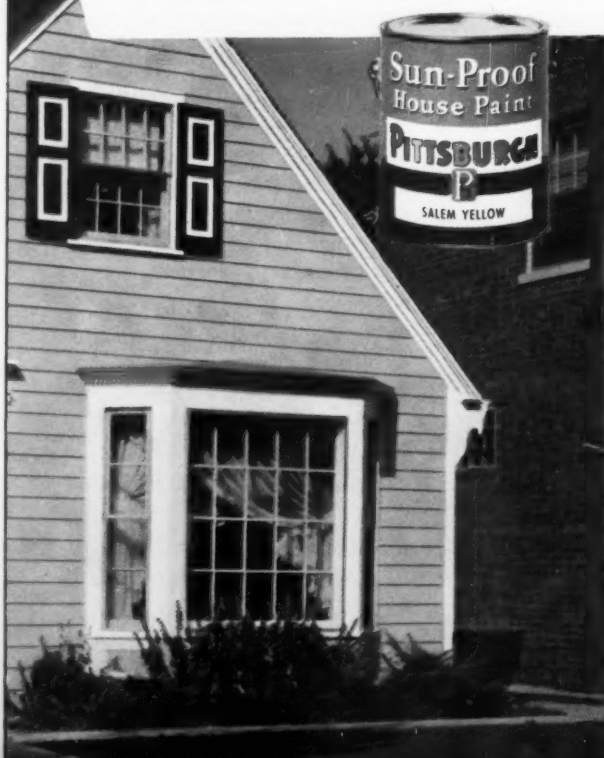
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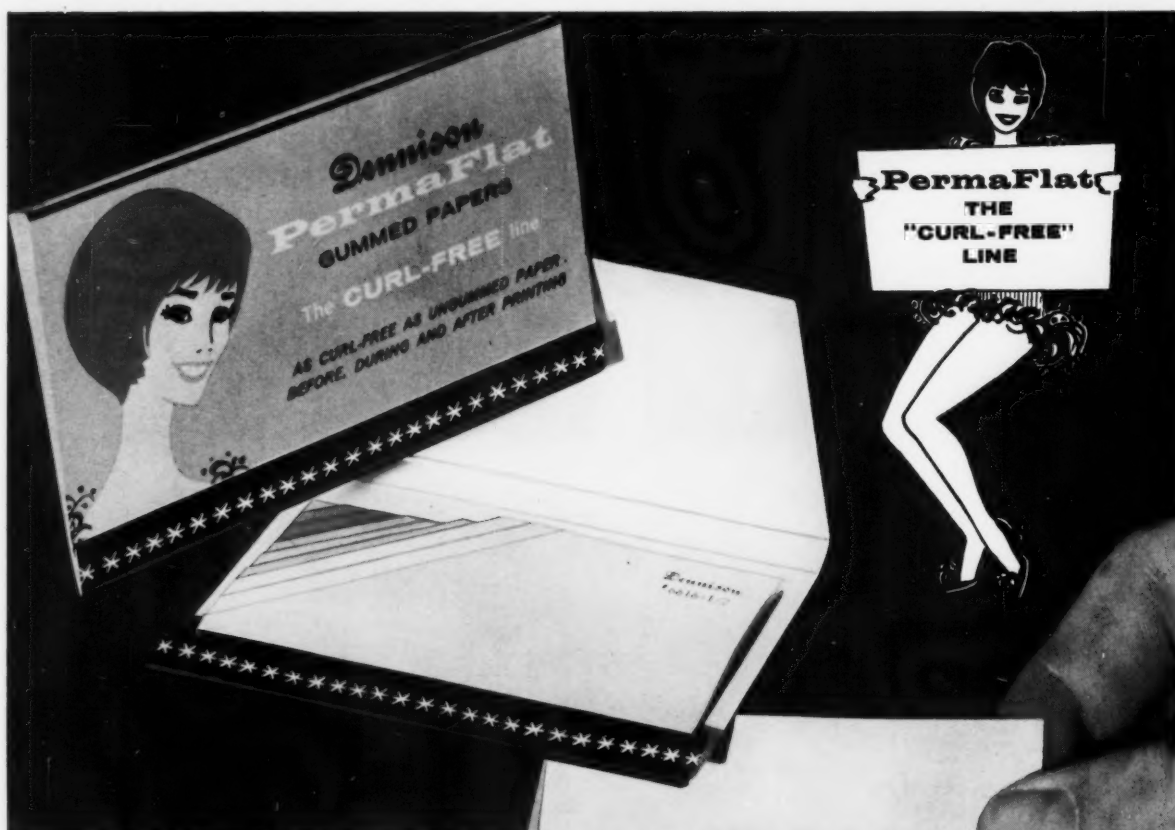
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Pulp and Paper**

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HOWARD BOND in twelve clean, pastel colors is perfect for these purposes. Its uses are many—business

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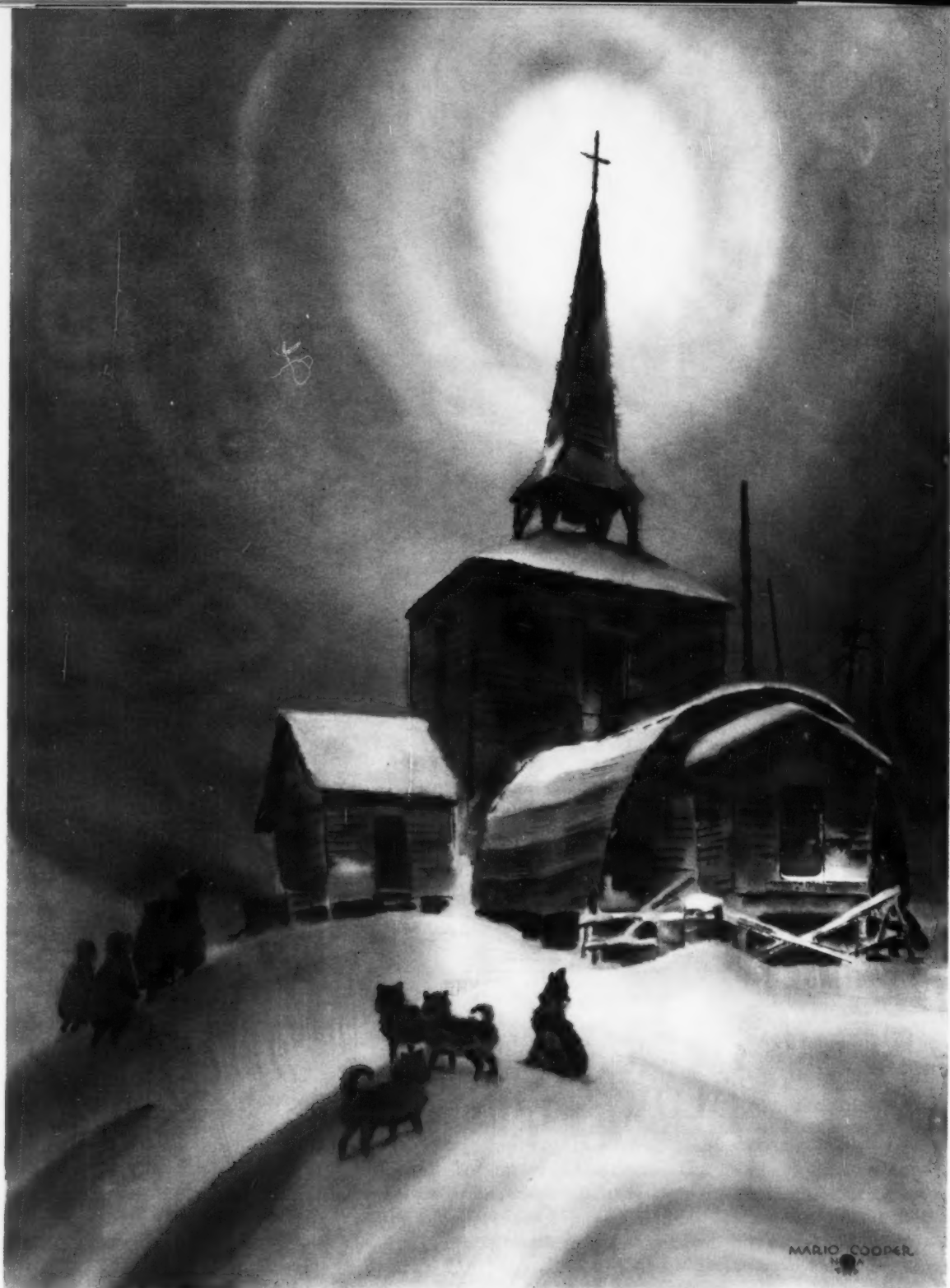
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Discoveries in American Art

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"Sunday Morning, Point Barrow" is a timely touch of Americana by Mario Cooper while on temporary duty with the U. S. Air Force in Alaska. Mr. Cooper, award-winning painter, sculptor and illustrator is President of The American Water Color Society. Notice how his bleak, but subtly hued portrayal lives again in this *Maxwell Offset* reproduction. Then imagine your own color lithography on this fine sheet. Specify, insist on *Maxwell Offset*.

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NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

1959 Best Year Yet; 1960 to Be Even Better

1959 was best yet . . . 1960 will be even better with both prosperity and peace growing stronger. So said Secretary of Commerce Frederick H. Mueller Jan. 1. Gross National Product for 1959 to be around \$480-billion, all-time high in volume and value. Predicted 1960 census would show 180 million, up 29 million since 1950 census . . . country growing at 3-million-a-year rate.

Printing and Paper Will See Big Gains in 1960

Printing and paper industries are among those expected to make most spectacular gains in 1960. Business spending for plants and machinery will probably be faster in second half than in first half of 1960. Fast pace for business generally expected in first half . . . may slacken a trifle in second half. Good business year generally . . . better than 1959 for most companies. Paper and paperboard prices will go up this year . . . machinery prices up, also. Wages up, too. Don't look for any tax cuts either.

'59 Commercial Printing Receipts \$6-Billion

Total '59 receipts of commercial printing industry estimated at approximately \$6-billion, increase of about 7% over 1958, Printing & Publishing Industries Division of U.S. Dept. of Commerce indicated in year-end report (see pages 43-44-45). Outlook for 1960 is that upward trend will continue . . . receipts expected to reach \$6.5-billion mark. For forecast for next 10 years, see also pages 46-47-48.

Big Sales Gains BUT Big Profit Decrease

Average printing and lithographing company has enjoyed sales increase of 104% in past 10 years against all manufacturing increase of 93%, but has had profit decrease of 21% against increase of 15% in profits for industry generally. All manufacturing showed increase in production in 10-year period of 39%, with decrease in workers per unit of production of about 6%. Average printer and lithographer has had little or no increase in production over-all, with an increase in production workers of about 16%.

Paper at New High

Paper and paperboard output reached new high of 34-million tons last year, topping previous 1956 high by 8%, 1958 10%. Industry will see big gains in 1960.

(Over)

NEWSLETTER

(Continued)

First 1958 Census Report Shows Industry Growth

First 1958 Census of Manufactures report shows printing and publishing industry growth since 1954. Number of plants with at least 20 employees, 6,220, up 12.7%. Employees, 864,000, up 7.5%. Value added by manufacture increased 21.6% to \$7795-millions. Commercial printing added value \$1583-millions, up 8.3%. Lithography added value rose 49.1% to \$878-million.

No New Raises Seen On Postage Rates

Postage rates on letters expected to stay at 4¢ . . . won't go to 5¢. No new rate boost for circulars, newspapers, and magazines. Post Office budget still out of balance.

Business Forms Printers To Meet in New York Soon

Business Forms Institute will hold annual meeting Feb. 18-19 at Waldorf-Astoria, New York City. Program expected to include review of cost accounting manual, new service for members. H. Mitchell Meloney has resigned as executive director of BFI after 16 years. Replacement not announced.

Claim New Device Will Eliminate Proof Presses

Four East St. Louis printers claim they have perfected device that will eliminate proof presses. Device proofs up each Linotype or Intertype slug, regardless of size, as it is ejected from machine. Proof is turned out on a roll of paper, using any color ink and any kind of paper . . . device is attached to machines, gets its power from them.

LTF Revised Sensitivity Guide Just Published

Lithographic Technical Foundation just issued revised Sensitivity Guide with new audio-visual. Revised deep-etch platemaking book coming out next month. Members' meeting March 22 in Chicago to feature unveiling of plaque to contributors of fund for Glessner House two years ago.

NAP-L Sponsoring Paris Spring Tour in April

Two planes chartered for Paris-in-the-Spring tour sponsored by National Assn. of Photo-Lithographers . . . 160 members and their ladies lined up for April 26-27 flights from New York's Idlewild airport. Both groups will visit six paper and graphic arts expositions which will include exhibits by many American companies . . . tour runs three weeks.

AFL-CIO Program Calls For \$1.25 Minimum Wage

AFL-CIO 13-point legislative program calls for raising hourly minimum wage to \$1.25 . . . key Senate bill was amended to cover 10-million more employees in small business and will include service trades. Hearings will start soon after Congress convenes.

WHAT'S AHEAD for '60?

Commerce Department expects 1959 printing gross to be about \$6-billion, 7% increase from \$5.6-billion registered in 1958. Department predicts another \$½-billion gain this year

*Prepared under the direction of Horace Hart, Director
Printing and Publishing Industries Division, U.S. Dept. of Commerce*

Author, Printer, Administrator

Industry Leader for Many Years

Horace Hart, director of the printing and publishing division of the United States Department of Commerce, has served as a printing industry and association executive as well as a government administrator.

Mr. Hart was president of the Leo Hart Co., a Rochester, N.Y., printing firm, before



HORACE HART

he entered government service. For many years he was actively associated with the Printing Industry of America, Inc. He was a member of the association's board of directors and executive board and served as chairman of the education committee. During his chairmanship, the committee published a number of books on printing management. He also chaired PIA's committee for printing management and its annual Presidents Conference for Top Management.

The printing and publishing industries division of the Department of Commerce, which Mr. Hart heads, collects, analyzes, and disseminates information on industry activity. It also helps the Commerce Department and the Congress to evaluate policies, plans, laws, or proposed legislation relating to the printing and publishing industry. The division supervises defense production in its field and has charge of directing wartime production of the printing and publishing industries.

An author and publisher of several books on the history of printing, Mr. Hart is also a book collector. His fields of interest are books displaying fine printing and books on French wines. He is a member and past president of the Friends of the Rochester (N.Y.) Public Library and a member of the National Press Club.

Mr. Hart is a graduate of Harvard College and a member of four Eastern Harvard Clubs.

Commercial printing and associated industries are expected to record receipts approximating \$6-billion in 1959, reflecting an increase of about 7% over the estimated 1958 receipts, according to the Business and Defense Services Administration, U.S. Department of Commerce.

Employment in 1959 increased slightly. All segments of the industry reflected the higher level of business activity, and some, notably manifold business forms and books, ran well ahead of 1958. Receipts in 1960 are expected to reach a total of \$6.5-billion.

Advertising, book, and periodical printing are expected to contribute materially to the increase, and the manifold business forms industry will certainly continue its upward trend.

Trends in 1959

Commercial printing and associated industries include establishments engaged in printing a wide range of products by any process (letterpress, lithography, gravure, engraving, screen process); establishments specializing in the production of books, business forms, greeting cards, blank books, and loose-leaf binders; and establishments providing related typesetting, platemaking, and bindery services.

Commercial printing, essential to industry, education, science, and government, is an integral part of the economy. Over a period of years it has been demonstrated that a reasonably fixed ratio exists between the Gross National Product and receipts for the commercial printing industries. This connection affords a handy

Federal Reserve Board Index Of Job and Periodical Printing

(1947-49 = 100)
(seasonally adjusted)

Month	1957	1958	1957-58 % change	1959	1958-59 % change
January	145	147	+1.4	152	+3.4
February	146	146	even	152	+4.1
March	145	145	even	153	+5.5
April	146	145	-0.6	153	+5.5
May	145	144	-0.7	155	+7.6
June	146	145	-0.7	157	+8.3
July	146	145	-0.7	157	+8.3
August	146	147	+0.7	158	+7.5
September	147	146	-0.7	160	+9.6
October	148	148	even		
November	148	149	+0.7		
December	148	150	+1.4		

Book Production of 20 Firms

(In Thousands of Units)

Month	1959	1958	% change
January	15,791	16,677	- 5.3
February	15,890	15,548	+ 2.2
March	18,593	16,714	+11.2
April	18,858	16,482	+14.4
May	17,646	16,709	+ 5.6
June	18,521	15,149	+22.2
July	14,014	12,641	+10.9
August	19,193	17,660	+ 8.7
September	17,322	16,489	+ 5.0
October	18,950	18,452	+ 2.7
November		14,644	
December		13,760	

Commercial Printing Employees

Month	All employees			Production workers		
	1959	1958	% change	1959	1958	% change
January	416,800	422,600	-1.4	326,700	332,100	-1.6
February	417,900	420,900	-0.7	326,800	329,500	-0.8
March	421,200	421,700	-0.1	330,800	330,600	+0.1
April	420,600	419,800	+0.2	330,600	329,300	+0.4
May	420,600	414,300	+1.5	330,600	324,100	+2.0
June	423,100	416,200	+1.6	333,200	325,800	+2.3
July	423,200	414,600	+2.1	332,500	324,500	+2.5
August	425,700	417,300	+2.0	334,800	327,400	+2.3
September	431,700	420,900	+2.5	340,100	330,600	+2.9
October		421,800			331,600	
November		419,800			329,400	
December		421,500			331,300	
Nine months' average	422,311	418,700	+0.9	331,789	328,211	+1.1

yardstick for measuring the growth of the industry and projecting future economic activity.

Though final figures are not available for 1958, by applying the proper ratio for the commercial printing industry to the Gross National Product of \$441.7-billion for 1958, commercial printing receipts for 1958 should come to approximately \$5.6-billion.

Using the same ratio for 1959, when the Gross National Product may total \$480-billion, the value of receipts would total approximately \$6-billion.

Production in 1958 as compared to 1957 showed very little improvement, and in some cases decreased, according to the Federal Reserve Board Index. In the first nine months of 1959 as compared to 1958, the situation definitely improved, and in more recent months rather sharp increases occurred.

Further evidence of the increased volume of printing produced in 1959 was the continuing rise in advertising and circulation of periodicals. Book manufacturing activity in 1959 increased to a great extent in the second and third quarters. Final figures for the year are not available. The production of the industry, based on 20 firms, is shown in the center table in thousands of units.

In the first, second, and third quarters, respectively, 2.7%, 8.2%, and 8.2% increases occurred over the same periods in 1958.

There was a modest increase in employment in the commercial printing industry during 1959, in both production workers and others. The number of production workers increased more rapidly than others in the early recovery period of 1959. Both hourly and weekly earnings for production workers during 1959 averaged about a 5% increase.

The steel strike had little effect on the industry as a whole.

As receipts and production rose in 1959, profits also increased, but at a somewhat lower rate than receipts.

No revolutionary technological discoveries were made during the year, but many of the developments of recent years found greater acceptance.

Web offset presses are being installed in increasing numbers for the printing of magazines by lithography. These presses can now produce adequate quality in two-, three-, and four-color work.

Photography continues to occupy an increasingly important position in the graphic arts field, and important changes are taking place in its platemaking techniques, particularly in the area of masking operations.

Electronic engraving machines and scanners for making color separations are beginning to be considered for regular commercial operations.

Research, with the exception of the largest printers, continues to be of the

"applied research" variety. Original research for the commercial printing industry continues to come primarily from suppliers to the industry.

Further emphasis on new methods and equipment was stimulated in 1959 by two large trade fairs. The Seventh Educational Graphic Arts Exposition, at which approximately 187 exhibitors displayed new equipment, was held in New York City. Milan, Italy, was the site of the other fair,

the International Congress of Graphic, Publishing, and Paper Trades, where 667 exhibitors participated and approximately 150,000 visitors attended. Both of these trade shows should tend to speed up the installation of new equipment in the industry.

The 1960 Outlook

The steady growth of the commercial printing industry should continue in

1960 because no economic factors indicate otherwise. Though total receipts for the industry continue to grow, industry leaders say profits lag, and they are hopeful that new management techniques will improve this situation. Development of specialization in the printing industry also is counted on to help.

The annual volume of receipts for the commercial printing industry is estimated to total about \$6.5-billion.

More Profit, Competition in 60's

New equipment and marketing methods, better quality, and improved management will up profits in the next decade. Mergers, private plants, specialization will mark 60's

At the beginning of any decade it is always tempting to gaze in the crystal ball and try to see what is ahead in the next 10 years. No such attempt, however, will be made here, but there are some factors that should be noted in consideration of long-range planning at this point.

Using the standard ratio between the Gross National Product and the commercial printing industry, one can project annual dollar volume for any year. The Gross National Product, which has been growing at the rate of approximately 5% during the past 10 years, would indicate that by 1970 there would be a 50% increase in the total receipts for the printing industry or a total of \$9.8-billion.

It should be kept in mind, however, that the average increase of the Gross National Product of 5% is above the average since the Gross National Product figures were first developed. This current rate of increase may be somewhat retarded, but it is doubtful that it will.

In 1960 the margin of profit for the industry, despite the fact that it improved in 1959 and may further improve in 1960, is still unsatisfactory to the industry itself. Serious steps must be taken to correct this situation. The principal development will be an increased interest in the field of professional management.

Whereas this industry has been made up of small plants generally directed by craftsmen, the industry will evolve a group of people whose training is primarily in the field of management. This professional management will grow and lead to more efficient operations, larger profits, and a greater rate of return on investment.

When one considers the possible expansion of the industry, it is well to consider the great potential in the photocopying field that may very well siphon off a

large volume of work that is presently being done by commercial printers.

The amazing developments in the field of storing and retrieving information may very well lead to a completely new approach in certain aspects of book and periodical printing. Whether this will have an impact on the total volume of printing is hard to determine.

Some few years ago the impact of office duplicating equipment appeared to be a serious threat to some aspects of the printing industry. However, the introduction in offices of data processing equipment has created a whole new industry in printing. The manifold business forms industry became one of the fastest growing segments of printing. It will be well, however, to keep at least one eye on the development of photocopying.

It is difficult to assess the personnel situation since for many years there has been a serious shortage of skilled personnel both in the factory and in the area of management. Despite automation, there is little likelihood that this situation will change because of the projected increase in volume of business. Automation will increase, and there will be an increased use of automatic instruments for controlling quality and production.

There will be an increased interest on the part of the printing industry in the field of marketing, currently almost completely unexplored. This may lead to changes in plant products, location, and facilities.

The 1958 Census of Manufactures data, which are expected to be released early this year, will certainly add substantially to the knowledge of the industry and will be useful in the field of product development and marketing.

Quality will continue to improve and it is hardly necessary to state there will be

an increase in the use of color. There will be improved design and general appearance of the art, layout, and typography of more printing as the artist and typographer are better appreciated, and it is understood that graphic presentation of printed matter is important.

The trend toward mergers and the establishment of larger units of production will continue in this industry as it will in others. As the number of mergers increases and the establishments become larger, there will be an increased amount of public financing, a unique development for the printing industry.

The past several years have seen a growth in diversification. In some instances establishments in other fields have acquired printing divisions. It is possible that a reverse trend of recent years will be established in the next decade with an increasing number of establishments maintaining private plants. This trend should be of some concern to the industry.

Requirements for research in the industry, it now appears, will have to be met outside the industry itself. Coöperative projects on the part of various segments of the printing industry will continue to grow, but the major research projects will be carried on by suppliers to the industry.

Finally, there will be a continued trend in the direction of product specialization in the commercial printing industry. This trend, going on for some years now, will make it difficult for the general job shop printer to exist. An establishment of plants producing specialized printed products enables the printer to develop variations of standard equipment, or the building of original machinery for a specific type of work. In the years ahead the general commercial printer will become a manufacturing establishment producing printed products.

Looking Ahead-- Into the Soaring Sixties

Human problems will be one of the greatest difficulties facing the printing

industry in the next decade. By 1965 the industry will need to add 125,000

to its working force. Figuring death and retirement, this means 36,000 new

workers a year. Stress will be on both competent managers and skilled craftsmen

By Reuben B. Robertson, Jr.

Looking ahead for 10 days can be quite a chore. Looking ahead for an entire decade is really something. It rather reminds me of Winston Churchill's discussion of the prime qualifications for a politician—he said that "It is the ability to foretell what will happen tomorrow, next month, next year—and to explain afterward why it didn't happen."

I hope that no one makes a note to call me back in 10 years for an accounting of today's crystal-balling. If they do, however, I must say that I will be able to pass the buck among quite a few people, because the literature of the graphic arts industry is full of predictions and forecasts, and I don't think that I can do any better than to rely on them myself.

I suppose that I would have to rely on them entirely if it could be said that the future of graphic arts and printing is purely mechanical—that its total improvement will be in the improvement of its machinery. I don't happen to think that is anywhere near true.

Just as in all industry, the true frontiers lie in the utilization of skills and talents much more than in the utilization of machinery.

We feel in our company, and I think this is shared by most, that the greatest advances in the years ahead will be made in terms of people. We have no advantages of money or machinery that alone can successfully meet competition. It must be done by the individuals who make up any corporation and whose will to work and discovery of new ways to work will always be the most important tool in the shop.

This concept has very real application to the graphic arts and printing trades. I know that capital investment in new equipment is one of your most challenging considerations. But what about the

human investments that you are going to have to make—the people?

The Education Council of the Graphic Arts Industry recently released some statistics on the bare bones of this challenge. By 1965 it is said that the printing industry will require a work force 125,000 larger than at present.

In that same span of time, however, it is estimated that 135,000 workers will be lost through death and retirement. That adds up to an actual need of more than a quarter million more employees in the printing industry by 1965—or better than 36,000 a year, a real challenge.

In some ways it is fitting that human problems should now rise as one of the

principal challenges of the printing industry. I say this because despite the paper, presses, ink and type, the printing industry has historically been primarily concerned with the human drama.

Printers have recorded our history and have indeed made it possible. Without the communications made possible by words printed on paper, our civilization could not exist. Perhaps, however, printers, like so many others, have been for too many years worrying about machines to the exclusion of the time really necessary to answer the human challenge.

The printer of today is in a far different position than that of his grandfather. Whereas the printer was once essentially

Business and Government Leader

Reuben B. Robertson, Jr. is not only one of the outstanding businessmen in the United States, but is noted for his activities and leadership in civic and public affairs.

He is president of the Champion Paper and Fibre Co. and a board member of Procter and Gamble Co., Cincinnati and Suburban Bell Telephone Co., B. F. Goodrich Co., Duke University, Miami University, and the National Industrial Conference Board.

Mr. Robertson was named "Man of the Year" by the National Association of Manufacturers in 1953 and by the Paper and Twine Association in 1957.

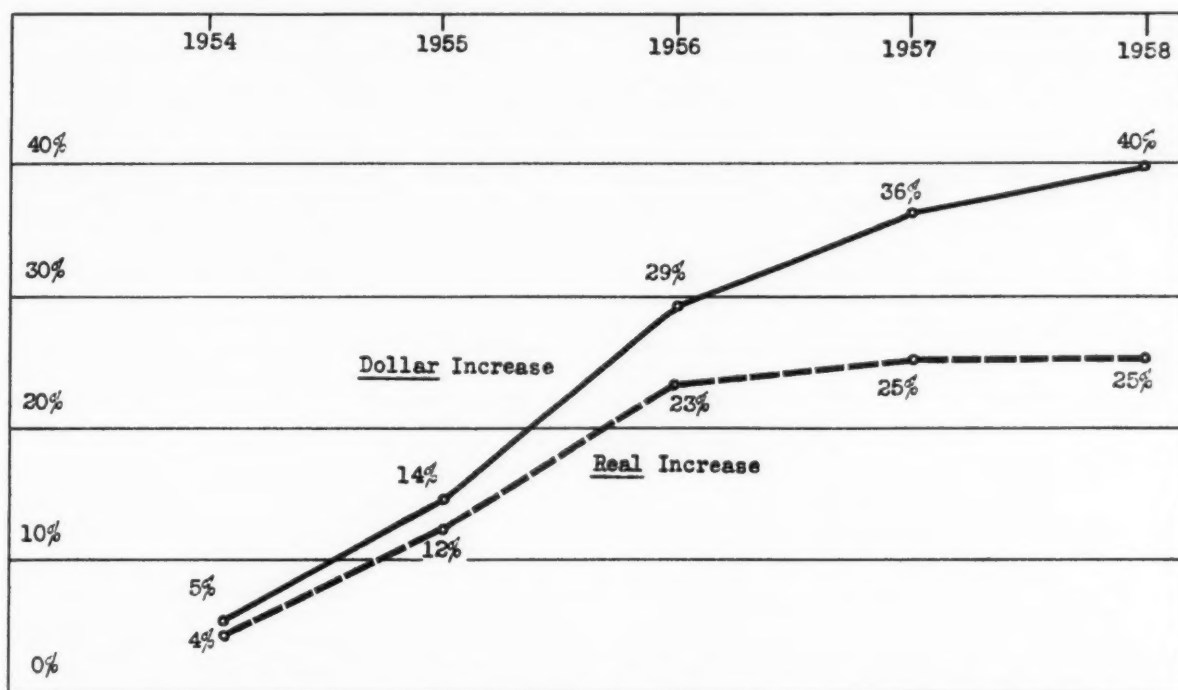
His public service includes membership on the Wage Production Board, the Wage Stabilization Board, and the Business Advisory Council for the Department of Commerce, of which he served as vice-chairman from 1953-1955. He also served as vice-chairman of the Hoover Commission Committee on Business Organization of the Department of Defense, was a leader of the team to evaluate the Mutual Security Program in Germany, and Deputy Secretary of Defense from 1955-1957.



PRINTER and LITHOGRAPHER for January, 1960

Increase in Printing Sales From 1954 to 1958

Real Increase Is Derived From Dollar Increase After Adjustment for Inflation



Graphs courtesy of Printing Industry of America, Inc.

all-things-to-all-men, in that the customer brought him all problems relating to any publication or printing, today's techniques and talents have meant increased dependence on the skills and knowledge of other people.

Today, the craftsmanship of the printer must go hand-in-hand with the management skill of the printer. The manager in the printing establishment today must coordinate the activities of many specialists; he must spend as much time working for a climate of growth and development inside his shop as he once spent in preparing the pamphlets of those concerned with such matters in the world outside the shop.

Certainly, there is increasing recognition of this throughout the printing industry. In seminars, PIA conferences, and local trade association groups, we can find this increased emphasis on management skill—the only skill that can bind together and creatively direct the artisan skills which produce our products.

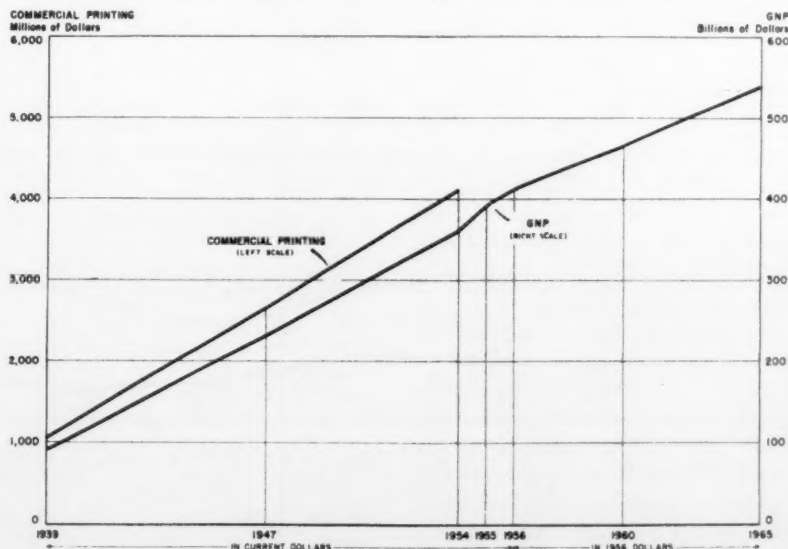
Many advances, for instance, will involve the human problem of working with and through people toward accepting change and making the fullest possible use of advanced production methods and materials. All industries have had to face this. The measure of their success is whether the changes are accomplished through force or through understanding.

In the fast-moving decade ahead, this problem can only become more critical, and it certainly will require the most statesmanlike approaches from both sides. Progress and strength can be seriously injured otherwise. And all of this is a responsibility that management must meet. It emphasizes in another way why it is

reasonable to predict that the major developments of the decade ahead will be as much in management skill as in mechanical skill.

Perhaps this can best be summed up by saying that printing, in not too many years, has become an industry rather than an isolated craft. In the decade ahead this

Printing Growth Compared With GNP



fact probably will be the most significant of all as it grows and produces results.

In all areas of the graphic arts, this same thing holds true. Certainly, the individual contributor, the designer, the layout man and others continue to be the backbone of the graphic arts, but the sheer size of the industry and the demands made upon it mean that ever greater management skills are going to be required.

Several years ago J. Homer Winkler, technical advisor at Battelle Memorial Institute, whose research is in itself one of the most important keys to the decade ahead, summed up some conclusions drawn from meetings that involved more than 700 printing production executives. He listed the separate factors that printing and graphic arts management must consider in the decade ahead. I think it would be well to go over them with you because they remain an outstanding checklist for all of us. Mr. Winkler listed these points:

Shortage of skilled craftsmen.

Difficulty of obtaining new equipment. (and here let me interject a thought of my own. It is that your industry, like others, faces the problem of getting a fair return on your invested capital rather than simply on your sales.)

I'll continue Mr. Winkler's points:

Increased demand for printing.

Trend towards specialization.

Increased research activities.

Employment of an increasing number of technically trained but not industry

trained men in supervisory and executive positions.

Increased customer pressures regarding both speed and cost.

Increased buying on specification.

Lack of organized, reliable, and current technological literature in the graphic arts.

Lack of training and educational facilities for industry production executives.

Need for an expansion of production facilities.

Increasing costs and the need for more effective management.

Increased competition between processes in the printing industry.

Since these factors were first outlined, of course, there have been a number of moves directed toward their full consideration and solution. The awareness of a need to tackle these problems is, in itself, one of the most significant steps that the industry has made. It is strong evidence that even though we may not be able to actually predict the details of the decade ahead, we can certainly see the broad foundations of its structure.

Of all the predictions that I could make, however, I suppose that only one would be a leadpipe cinch to hold up for the next decade or for even the next century—and that would be that the printer is never going to be relieved on one very vital role. I can perhaps illustrate that role best with a little story.

The story involves an editor who had quite an argument with his son as to

whether or not the boy should continue in college. The boy didn't want to; he didn't think it necessary—he thought he knew it all already.

"That's ridiculous," the editor said. "What would you do if you were in my position and you found a number of errors in the paper. How would you handle that without any education?" "Simple," replied the boy, "I'd blame the printer."

Naturally enough, the father told the boy to have his things sent down from college and report for work the next morning.

I suppose it would also be safe to say that no matter how detailed our communications become, the printed word will retain unique functions. No matter how completely everyone in any community knows the comings and goings of everyone else, they will always look in their newspapers to see who has been caught at it.

I know that each of you will be far more familiar than I with the detailed possibilities of techniques and machinery that we can already see developing as part of our 10-year picture.

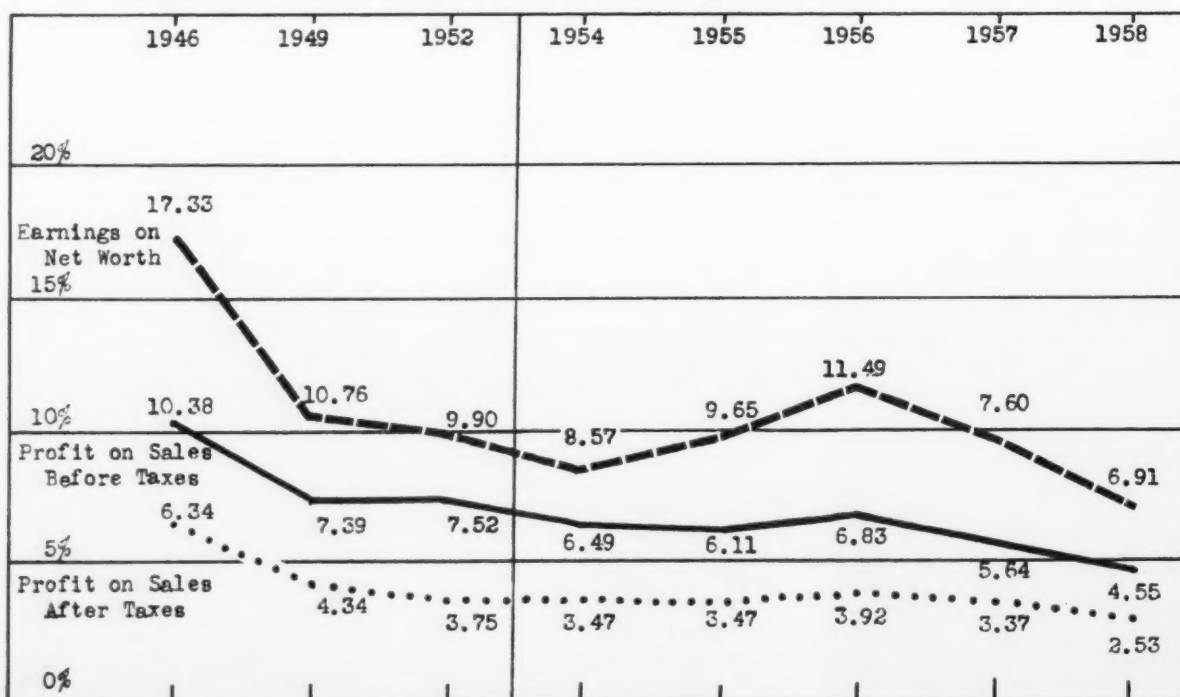
I'd like to run through some of the highlights, however, because I think that in putting some of these developments together we can see that printing will benefit as much, if not more, from modern technology as will any industry.

I don't feel that it would be unfair to say that part of this lies in the fact that

(Turn to page 105)

Printing Profits and Earnings Over 12-Year Period

Profit Before and After Income Taxes and Earnings on Net Worth or Investment



Selling an Idea Made Up Twice for Lost Job

When we were high bidders on a calendar, I decided to get a calendar job anyway, even if I created it, which I did

By E. R. Pugsley
As told to John M. Trytten

E. R. Pugsley is sales manager for the commercial printing division of the Des Moines Register and Tribune Co., Des Moines, Ia. He joined the sales staff of the company in 1953, having previously been with Capper Publications, Topeka, and Carpenter Paper Co., Des Moines. Mr. Pugsley served in the Air Force as a B-29 bomber pilot during the war. Afterward, he attended Iowa State University and graduated in 1949. He has been active in affairs of the Des Moines Chamber of Commerce, the Junior Chamber, and Toastmasters. His work with the Printing Industry of America includes presentation of the visual economics program in the Des Moines area.



"You can't get 'em all." All too often, this is what we tell ourselves when we are underbid or outsold and lose an order we've worked hard to get.

In this particular case, I was not content to just let it rest at that. As a result, I obtained two orders that more than filled the gap—and gained two new accounts.

It all started with a calendar brought out each year by a local company. It is well thought-out for subject matter, full of local-interest materials—a calendar that is sought after by everyone who has used it.

This particular calendar is also much sought after by the printers. It is a long run, lithographed in two colors. There is always plenty of time for production each year. And there are certain definite prestige benefits in being selected to produce the job.

The job is carefully and shrewdly let by the buyer. He picks three printers to quote on the work, printers in whom he has confidence. Knowing that he will get the quality he wants from any of the three, he lets the job strictly to the low bidder. So, to the three printers in the running, it's strictly a price proposition.

The first year we were invited to bid, printer A got the order; we were runner up. Next year, owing to some new equipment that reduced our costs, we got it. But the following year, it went back to printer A at an even lower price than he had quoted two years before.

Here is the point where I could have said, "You can't get 'em all," and sat back to wait for next year's bidding to roll around. But frankly, I was irked. I had thought we had the order in the bag, and I smarted at losing it. Any way I tried to rationalize it, the business was lost and would have to be made up if I were to exceed last year's volume. Waiting for next year's calendar wouldn't do it.

Now you can't work with calendars as closely as this over an extended period

without getting some ideas of your own. I had a number of ideas for calendar improvement by this time, and talked them over with our artist. He made up some rough calendar dummies and an attractive presentation of his art work.

Then I went out determined to sell a calendar to someone. I made a total of 10 calls, and sold not one, but *two* calendars.

One was for the calendar just as I had it dummied. The second came from a prospect who was interested in my particular layout, but had his own ideas for a calendar. He assumed, however, that we were experts in the field, and gave us the order without taking bids. Total volume on both orders easily exceeded the one we had lost. And both repeated the following year without bidding.

The lesson I learned from this is that price competition is the toughest kind there is. Selling printing creatively is much less competitive and leads to more enjoyable relationships with the buyers.

I had been so engrossed in that one calendar order that I forgot that others buy calendars, too.

I'm constantly looking for ideas my customers can use. They don't buy 'em all, but they buy enough to keep us both happy.

Case Histories in Selling

This article is the twelfth of a series of case histories on selling printing and related services by John M. Trytten, to whom outstanding members of the printing sales fraternity have told their stories. Sales ideas and fundamentals brought out are directly applicable to day-to-day selling. These case histories will provide excellent ammunition for your salesmen. Mr. Trytten has had many years of experience in selling printing in Milwaukee and other cities.

How to Keep Offset Press Feeders Functioning Properly

Much time can be lost, costs can go up excessively if press feeders don't

operate properly. Here are some suggestions your pressmen can put into effect right now

It is difficult to estimate the time that can be lost and the excessive costs that can be caused by a press feeder that does not function properly. A feeder that trips off frequently during a makeready makes it almost impossible to get any kind of balance between ink and water. It may easily double the normal makeready time.

In starting a new job, the operator makes up a "sandwich" on top of his first pile of sheets in the feeder. The usual procedure is to put layers of waste sheets and good sheets on the pile for the makeready. If it is a quality color job he will put on 100 waste sheets and three good sheets, then another 100 waste sheets and three good sheets until he has a three- or four-layer sandwich.

The pressman then must get an uninterrupted run of one layer in order to judge the first try sheets which come through. If the press trips up during the running of a layer, the results will be misleading. He will not know what adjustments to make in his ink and water settings for the press run.

When the feeder trips and the press idles for a few minutes, the flow of ink is disturbed and the vibrators even out the ink film across the plate. At the same time, the dampeners may load up with

By Charles W. Latham, Offset Editor
Inland and American Printer and Lithographer

water if left on or the system may dry out slightly if turned off. There is no control over these conditions. It will take another run of 100 sheets to get things back to normal. If this happens frequently during the makeready, the operator may have to lower his pile and make up another complete sandwich.

A makeready of this kind is not only time consuming, but in some cases will cause a great loss in paper. If there are no waste sheets available in the size and weight needed, new stock must be used. A lot of good paper will be wasted when the makeready is continually interrupted by a misfiring feeder.

There is also the danger to the plate. Intermittent loading with water and too many dry-ups during press stops will materially shorten the life of the plate. A plate will stand just so much, and then it starts to break down. The pressman may have to spend time cleaning it out or trying to hold up the image. This is press time lost, which causes a rise in costs. Probably the plate will go bad anyway and the press must wait for a new one. Such conditions are bad enough on single-color presses running one-color jobs. They are extremely serious on multi-unit presses running quality color work.

An operator must be able to evaluate the paper's performance in the feeder. He must know how to set up his feeder for various kinds of paper. Some papers are thin but have enough stiffness to feed easily. Others are bulky but limp and need a different kind of setup. Some papers have been trimmed with a dull knife and have a burr or feather edge. They may stick together in the feeder and give trouble. A good operator will see that these sheets are winded or thoroughly brushed

in the pile or both. Brushing also lessens the incidence of hickies.

The pile may also bulge in the middle and have drooping corners. The operator must learn how to use wedges, and when to shift them, or the corners may flare upwards and have to be rolled down. It is not enough to just hope that a pile will feed without trouble. One must come pretty close to knowing what to look for and correct it before starting.

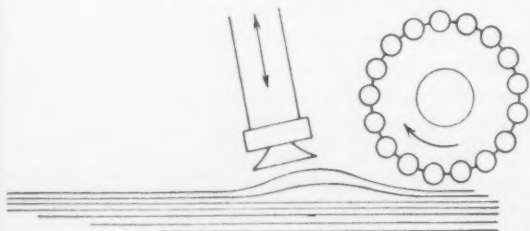
The feeder must be rechecked at short intervals. This does not mean that the operator cannot do other things while the press is running. It just means that he must keep one eye on the feeder and its symptoms.

A feeder gives ample warning of a trip-off in most cases. It is up to the operator to learn to recognize these symptoms and take corrective steps to prevent trips. He must check to see that the pile is not receding from the front bars. He must watch the pile height at the critical points. No matter how efficient the pile height governor is, it governs the height at only one point. Certain critical points that are contacted by lifting suckers may rise or fall in relation to the governed point. He must check to see if the separating nozzles are really separating the sheets properly. He must watch the floating jets to see that the sheet is floated over its entire surface and not sticking in one corner.

All feeding mechanisms are subject to wear, dirt, and maladjustment the same as any other part of the press. It is up to the operator to see to it that the feeder is kept clean and properly lubricated. When any part shows an indication of functioning less efficiently than normal, it is a symptom of dirt, wear, or improper lubrication. He must do something about it. If he can't fix it, he must report it.

When rubber suction cups become hard, glazed, or dirty with ink, they must be re-

On the comber type of feeder, slant is in sucker at all times as it contacts bulge on sloping side



placed. If hoses get cracks in them they may be temporarily repaired with tape, but should be renewed as soon as possible. Telescoping suckers will work too slowly when they are dirty inside. They must be taken apart and cleaned and polished. Cables and drums must be periodically inspected. All forwarding wheels, tapes, ratchets, pawls, pumps, and everything else must be kept in top condition, if the feeder is to function properly and cut down unnecessary costs.

Cleaning, lubrication, and probably some small repairs may be one of the duties of the operator or pressman, depending upon the policy of the plant. Repair or replacement of major parts usually is done by a maintenance man, and the operator can report only such things for which he is not responsible. It is then up

ing of very thin papers always slows down the press.

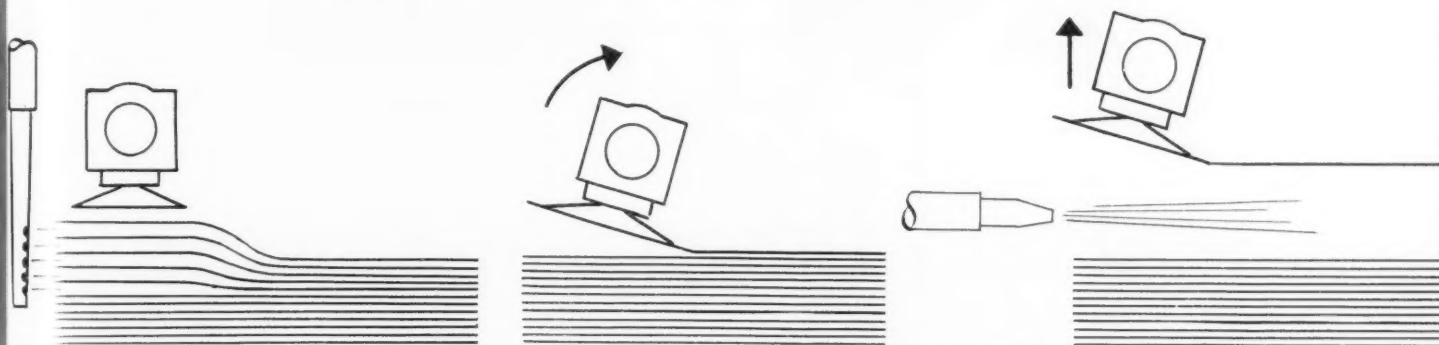
One of the most difficult things about thin papers is to get them to float properly in the feeder. It would seem that a thin sheet would float easier than a heavy one but it does not. Being thin, it allows the blowing air to form a fairly narrow channel from back to front. Once formed, the channel allows the floating air to escape without lifting the entire sheet. Putting on more pressure and more air just aggravates the condition. A smart feeder operator will tie a thin wood slat across his pile to spread the air out and make it float the whole top sheet.

Lower grade papers are often difficult to feed for various reasons. It is up to management to find out from the pressroom which papers are troublesome and which

one part of an edge. This is done by one of two major methods. The older method is by the comber system. Here a wheel with beads around its outer edge rotates and combs the corners of the sheet into a bulge. The top sheet bulges the highest. The other method of accomplishing the initial separation is to blow a small blast of air at the back or front of the sheet through a series of holes in a pipe.

The second operation is to lower a sucker just far enough to contact the top sheet and lift it away from the other sheets. This is done on both the air type and comber type of separators. Sometimes this sucker is on a small vacuum cylinder that telescopes and draws the sheet upward as soon as the sucker contacts the paper.

There is now an opening wedge between the edge of the top sheet and the



Three basic operations take place on feeders commonly used on presses today. First, air blown from holes in a pipe separates the sheets. Next, a sucker is automatically lowered just enough to contact the top sheet and lift it away. Finally, as the top sheet rises, an air blast holds the other sheets in place

to management to have things put back in shape before costs get out of hand.

The kind of paper that is being run and the way it was handled in the mill and in shipping will have a lot to do with how the feeder operates. With many mills it is now possible to specify the kind of skid that the paper is to be shipped on. Costs then can be materially reduced if the skid can be put right into the feeder and run off without trouble. Of course, the paper must be in reasonable moisture balance with the pressroom air. This will mean preconditioned paper in many cases. The paper must be free of slitter dust and carefully trimmed. The load will have to be securely strapped to the skid so that no shifting occurs during transit.

Only better grades of paper, shipped directly from the mill, can be expected to perform in a trouble-free manner. Most job lot papers must be repiled. This brings us to the subject of troublesome paper. Wavy-edged paper, cockled paper, or any other paper that does not lie flat can cause trouble. Then there are papers that have a tendency to curl, not only in the delivery but in the feeder. Often there is a real curl in one or more sheets out of every six. Coated one-side paper is always difficult to handle. And of course the feed-

papers are not. Then try to avoid the troublesome papers by talking customers out of their use. A paper that is known to be difficult to feed should never be used because of price alone. There is no saving in buying a paper that is two cents a pound cheaper if it is going to cost three cents a pound above normal to get it through the press and turn out a mediocre job besides. The best paper is usually the cheapest to put through the plant. The most expensive paper is not necessarily the best performer, but the cheaper papers are almost always expensive to run.

Offset presses today come equipped with various types of feeders. They are all good or the lithographer would not accept them. Some are good on card stock and fair on light papers. Others are good on light stock and only fair on heavy cards. But in all cases the biggest difference between the feeder performance of presses lies in the operator.

On every feeder, there are certain basic operations that must take place in a consistent manner. Assuming that the pile is flat and level and that the paper is good, the first important operation is the separating of the top sheet and the rest of the pile. This is done in three steps. Step one is the initial separation of the corners or

pile. But the opening must be wider before the floating air can be blown between the sheets, so the whole sucker mechanism starts to rise. This is a critical time in the series of operations. As the top sheet rises, it could form a vacuum that would draw the next sheet up with it. So blowing air must be directed into the opening rapidly enough to prevent such a vacuum. The lower sheet must be held down at the same time with spring fingers.

One of the important tricks that has been engineered into nearly all modern feeders is a slanted suction cup. This slant bends the upper sheet away from the next sheet which discourages a two-sheet feed. On the comber type, the slant is right in the sucker at all times as it contacts the bulge on the sloping side. On other feeders the slant occurs just after the sucker contacts the upper sheet in a flat position. The experienced operator will watch this slanting operation carefully to take full advantage of its value.

After the top sheet is fully separated at the suckers, the blowing air enters and floats the entire sheet so that it may be moved forward to the forwarding wheels. The importance of good feeding will not be overlooked by any plant that is interested in keeping costs down to a minimum.



Tone values are checked by a reflection densitometer at every production stage in the Litho-Krome plant. Only top quality blankets are used to be sure the image transfer is perfect

Quality Lithography Requires Utmost Attention to Fine Details

Quality control for fine color work gets the Litho-Krome Co. of Columbus, Ga.,

some of highest-priced work. Here are the details of plan followed by top color litho firm

By J. Tom Morgan, Jr., President, Litho-Krome Co., Columbus, Ga.

The offset lithographic industry has experienced the greatest decade of progress in its history. Of course, it has been a great experience for all of us to have played an important role in this history-making era of expansion and technological development.

It is difficult to realize that as recently as 10 or 15 short years ago, offset lithography was regarded as "the gray medium" of illustrative reproduction. Lithography's capabilities in the field of full color portrayal were not to be compared with those of some other methods of putting ink on paper. When it came to process color, the hue and cry was, "If we could just do it as well as letterpress!"

The last decade may well be described as "The Era of Awakening" for offset lithography! While it is true that lithography was invented by Alois Senefelder more than 160 years before this period, it was not until our time that the process came of age as an effective and practicable medium for mass reproduction of fine art and color photography. It would be sheer speculation to say that even the most optimistic dreams of the inventor have been surpassed. However, that may be, but who would dare to predict the future?

There are many reasons for this accelerated technological growth. Considerably, no evaluation of the factors responsible for the expansion of our industry

would be possible without recognizing the tremendous contribution which our suppliers have made to lithography. Improvement in technique and products through research and productivity have provided the lithographer of today with the tools and materials essential to serving the requirements of our rapidly growing market for lithography.

The paper manufacturing industry has exhausted vast research budgets in a dedicated program to provide paper stocks with maximum utility for lithographic production. The manufacturers of lithographic presses, offset blankets, lithographic plates, films, chemicals, cameras and inks, to mention a few, have all served

Quality *is never an accident; it is always the result of high intention, sincere*

effort, intelligent direction and skillful execution; it represents the wise choice of many

alternatives, the cumulative experience of many masters of craftsmanship. Quality also marks the

search for an ideal after the necessity has been satisfied and mere usefulness achieved.—Will A. Foster

us well in the creation of know-how and facilities with which we may do a bigger and better job.

It is true that our market, as well as our capability, has grown at an amazing pace during this golden decade of enlightenment and prosperity. The conversion era from black and white to full color reproduction in advertising illustration, in various media, on billboards, in direct mail, and at point-of-sale has passed, and the era of color is, in fact, now about to become reality.

Yesterday, black and white advertising was vainly trying to compete with full color reproduction. Much of this full color portrayal was, to be sure, of dubious quality. However, it was COLOR; such as it was, it was indeed more effective than black and white.

Tomorrow, this same mediocre full color will be confronted with a nemesis just as formidable as that which faced one-color portrayal. This adversary will be *high quality full-color lithography*, lithography produced, if you will, at *quality levels* the highest of our history.

Quality is like the weather. Everybody talks about it, but few do anything about it. Those of us who attempt to control quality sometimes feel it would be easier to control the weather.

When some lithographers say that they have quality, that their business was built on quality, it makes about as much sense as an advertiser who advertises that he has weather. The question is, *what kind of weather?* Every lithographer has quality, *but what kind of quality?* Cheap, average, or superior?

Recently, I read a definition of quality control for industry as follows: "A means of manufacturing, to a consistent standard, the lowest quality product which the public will accept." Perhaps you will agree with me that examination of this definition will reveal that he who subscribes to this theory actually gears himself and his organization to the mass production of mediocre goods and services. At best it would mean the production of products not above the quality levels established by his, frequently, not too discriminating patrons.

In my opinion, this is a very dangerous concept. If we produce no higher quality lithography than our clients demand, do we not relegate ourselves to our capabilities of yesterday? Vast sums of money and endless man hours of toil are being

expended in research to provide new horizons, to provide the ways and means for each of us to achieve new and higher quality levels for ourselves and for the industry! If we fail to make our contribution to research and to exploit its results, we indeed place ourselves and our industry in a precarious position with respect to the utilitarian aspects of our profession.

Here is what I believe is a good definition of quality:

"Quality is never an accident; it is always the result of high intention, sincere effort, intelligent direction and skillful execution; it represents the wise choice of many alternatives, the cumulative experience of many masters of craftsmanship. Quality also marks the search for an ideal after the necessity has been satisfied and mere usefulness achieved."

The author of this definition is Will A. Foster. However, our first introduction to the interpretation was through Ken West, Hallmark Cards, when it appeared in one of his publications recently.

This definition of quality, in my opinion, is the true meaning of the word.

It is an indispensable tool in our effort to manufacture to a consistent standard, the highest quality product of color lithography. We call it "Color Under Control."

The theories upon which the concept of this system are grounded have long since been proved sound in our own laboratory. From the doctrines established in our many years of research, and from the practical application of the lessons we have learned, there has evolved an effective and reliable system of quality control.

In developing this "Color Under Control" procedure, and after having practiced its use for many years, we feel that we have learned a few things and would like to pass some of our findings on to you in the hope that they will be helpful.

Probably the most important finding was the startling discovery that, apparently, a simple thing like tone was not clearly defined in our vocabulary; nor was the more complicated matter of color value. From the first, we discovered our quality control team had difficulty in understanding one another with respect to this important term.

Tom Morgan Is Exponent of Color Control

J. Tom Morgan, Jr. is almost as well known nationally as he is in Columbus, Ga. He's best known for his high quality, full color Litho-Krome reproductions. He is president of Commercial Printers, Inc. as well as the Litho-Krome Co. He attended Georgia Tech and entered the printing business in 1933. He has served as a director of Printing Industry of America and the Lithographic Technical Foundation. He is now vice-president of the National Association of Photo-Lithographers. He's a member of the LTF Research Committee and the Technical Association of the Graphic Arts. He is also a past president of the Southern Graphic Arts Association.



What do you think of a control plan based on this concept of quality? Would you consider it a sort of pie-in-the-sky dream? I think not; for you know, deep down in your sense of values, what quality control means. It means hard work, vigilant attention to details, and dedicated effort that is worthy of the word in its full meaning. It means the setting up of controls, and it demands the real use of them.

Next, I'd like to discuss the quality control plan which is being used in our plant.

Tone values were described in the conventional terms of percentages, such as 10%, 20%, 30%, etc. It was evident that a 40% tone to one man meant a certain dot size, but to another man, meant a different dot size. There was a great difference of opinion in tonal evaluation. We immediately recognized that our line of communication was inadequate.

When discussing tone values and dot sizes, it became crystal clear that we needed to establish a common denominator. We needed to know exactly what was

meant in a reference to any given tone value.

It was obvious that our nomenclature was inadequate, and that our system needed a language which would serve with clarity and precision, a language that could be understood by every member of our organization. It was decided then and there to establish a definite yardstick or common denominator.

For this, we turned to a very simple, and almost too obvious, proved photographic test procedure. Every cameraman knows that it is the rule of thumb that half again more exposure will provide a uniform and logically perceptible tone difference in the result. This is true, regardless of the degree of intensity of any given tone value.

For example, when the photographer exposes and develops a given tone, he knows that if he exposes that tone 50% more, the result will be an increased tone value by a given amount. Likewise, if he takes the next tone value and again increases his exposure 50%, he will gain a tone value in this third exposure that is equal in difference from tone 2 as tone 2 was from tone 1.

Thus, it was only natural to adopt this time-tested method of photographic procedure as a basis in establishing our common denominator.

The practice is common, among amateurs, of determining the correct exposure for a photographic print by stepping off given areas, each providing 50% more exposure than the previous step. This, of course, is in the area of continuous-tone photography.

It was then quite logical to apply this basic principle to the creation of our yardstick. We set up a tone value scale by stepping off a series of exposures on high contrast material and exposing these through a halftone screen.

We ended up with a halftone step wedge in which each step had received 50% more exposure than the adjacent step below it. We established 15 steps, or tone values, ranging from a pin dot to a solid. This was half again as many steps as is commonly used in the percentage system where the range is broken down into only 10 steps.

It was now apparent that we would have, not only a more readily understandable set of values for our common denom-

inator but also an even more accurate system of control.

To simplify our plan further, we gave the tone values a number from 1 through 15. Now, we had on film, dot sizes with numbers, and each number had a given density reading. For example, when one of the members of the team would refer to a number 5 dot size, every other member of the team would know that he meant a dot size on film that would read .28 on a transmission densitometer. Accordingly, when he referred to a number 8 dot size, he was talking about a dot size that would read .56 on the densitometer.

Thus was established a common denominator with reference to halftone dot values on film. Yet, we realized that we had only come part way. We needed to know what these dot values or these steps would look like when printed by an offset press on paper.

The halftone dot scale was then lithographed in black ink on a specific paper stock. The solid black color bar was checked on a reflection densitometer to a preestablished ink film density strength. It was then possible to see what the No. 5 dot looked like when lithographed on

Printing Salesman Must Develop Ever-Widening Circle of Friends, Become Joiner to Get Business

Fourth of a series on selling printing by Ovid Riso

It is a truism to say that customers are people, and that the more people you know, the greater the number of "contacts" and potential customers. However, while we all have friends and business acquaintances, they are acquired on a hit-or-miss basis, depending almost entirely on chance.

Printers, especially, should develop a program for a constantly widening circle of friends. All business men use printed material and know others who do.

The first step in such a program is to become "a joiner." Join the chamber of commerce, community service clubs, fraternal orders, and other good groups that come to your attention. Entirely aside from material objectives, *it's good for you!* Above all, join the nearest advertising, public relations and sales associations, and participate fully in their activities.

It is not enough just to be a member and to attend an occasional meeting. Welcome committee assignments; they are productive of good will.

Similarly, take active part in charitable drives whenever possible. Such activities as the Community Chest, Cancer Crusade and others are very worthy causes and, aside from business considerations, deserve everyone's time and effort. Someone must do the work.

Believe it or not, people respect those who freely give their time to a good cause, regardless of what they say otherwise.

In a small city or town, we may know the mayor and other officers, but in larger cities this may require a definite effort. Write the mayor commendatory letters, strive to become acquainted with his aides, attend his functions, and take part in his favorite community activities. Besides, who knows, some day he may hold an important state office.

Many business organizations maintain conference rooms. Large printing companies have them for the use of customers in planning material, editing, reading proofs, and discussion of jobs-in-work. If you have one, make it available for committee meetings after business hours. It's an excellent way to introduce people to your business.

To formulate a program for developing new contacts through various types of organizations, make a list of those in which you might be especially interested, learn the names of their presidents or other officers, and make it a point to meet them by requesting membership or offering your services. They will be more than delighted to see you.

Are you interested? Test yourself with these questions:

1. Have you ever met the mayor of your community?
2. Do you belong to Rotary, Kiwanis, etc.?
3. Are you doing anything for the Community Chest?
4. Have you ever visited the president or manager of some nearby institution?
5. Do you know the chairman of the Cancer Crusade in your area?
6. Where is the nearest home for orphan children?
7. Did you ever help someone find a job?
8. Have you ever served on a committee of any kind?
9. Who are your local Republican and Democratic committeemen?
10. If you live in an apartment building, do you know all the families on your floor; if you live in a house, all the families on your block?

If you should happen to think that the last question is not a serious one, let me cite a personal experience. My wife became socially acquainted with a woman who lived directly overhead in our apartment house. Her husband turned out to be a printing salesman; eventually, I became one of *his* customers. Names, addresses, and dates will be provided to anyone interested in checking up.

paper. We then took a reflection densitometer reading of this tone value and established it as a norm for a given paper stock. The densitometer reading revealed that a No. 5 dot size on coated paper should read .24. Therefore, a No. 5 dot meant to everyone concerned, a dot size that when printed on that paper, would read .24 on a reflection densitometer.

We have been discussing only one color—black ink on paper. To read color, we used the appropriate filter on the reflection densitometer. It was, of course, imperative that the ink strength on each solid color bar of the three process colors (yellow, magenta, cyan) be so balanced that an identical densitometer reading on the No. 5 step of each of the colors could be obtained.

For instance, the No. 5 dot printed in yellow ink and read on the reflection densitometer through the C5 (blue) filter would read .24. Likewise, a No. 5 dot printed in magenta ink and read through the B-58 (green) filter would read .24, and the cyan No. 5 dot, when read through the A25 (red) filter would also read .24. Therefore, a No. 5 dot on a specific paper stock, regardless of ink color, will, when read through the proper filter, give a reflection reading of .24. Likewise, the No. 8 step will read .50 when read through the various filters.

Having established this common denominator, we then were assured of knowing not only what we ourselves were talking about but were assured of complete understanding when discussing a dot size or tone value with one of the other members of our control team.

Now, when the dot etcher told the cameraman he wanted a No. 5 dot in a given area, the photographer knew exactly what he was talking about and knew how to get it for him. The stripper, the platemaker, and the pressman knew what he was talking about. It made a line of communication that would not break down on its trip through the plant from one department to the other.

Having established these tone values singularly for the various process colors, we needed to know the result of these tone values in combination. We therefore prepared a color chart, based on our common denominator principle.

If you were to examine this chart, you would see that we can determine that a No. 5 yellow dot, plus a No. 5 magenta dot, plus a No. 5 cyan dot will give us a predicted color value on a specific paper stock. It was a happy solution, not only for the production team, but also for the sales staff and, in turn, for our customers.

The clients can choose a color from the chart that will suit their requirements and we know exactly what they are talking about. We know exactly how to go about getting that color for them.

It, of course, was necessary to run these charts on various paper stocks. The den-

THE NEW MARCH OF DIMES NIF THE NATIONAL FOUNDATION

sitometer reading of a No. 5 dot lithographed on uncoated paper is different from that on coated stock, and again, different on Kromekote.

It is necessary when speaking of a tone value or a color value that we speak in terms of the paper stock to be used in the production. Once we know the stock that will be used, we can set about the business of charting our original color copy in a breakdown of tone values that is meaningful in the language of our color control team. Its dependability as a tool in achieving the desired results in accordance with a predetermined plan cannot be overemphasized.

Because of our experience with the practical application of this chart, and the time-proved laws of photography upon which its concept is founded, I suggest that you prepare such a chart for yourselves. It must be comprised of meaningful, dependable tone values and based upon a *common denominator* principle. All members of your team must understand and have faith in your chart and even more important, they must use it!

Unreserved and complete dedication to this concept of the *common denominator* has been a vital factor in our approach to the control of color and its faithful reproduction by offset lithography.

With the completion of calibrated color charts, your big job will be done. You then have a vehicle in which to travel safely down the road of variables. On this road of variables, you will encounter obstacles. You will need to build bridges over what can be termed the five chasms or five danger areas, five areas that will run wild if a means is not found to harness and control them! These five areas include copy, camera, dot etch, platemaking, and press.

Let's start at the beginning and describe briefly how the use of this common denominator can further help establish quality control for you. The first of the five control areas is

1. Copy Control: It would take volumes to cover this one. Your main interest is to recognize that the client frequently controls the copy. It is up to you to help him prepare good color copy. It is essentially a job of education. Refuse a job if the copy is not up to your requirements. Do not accept a job on which copy is unworthy. Work with the photographer and/or the artist! Get into the preparation of a job at the beginning.

Once the approved color copy is accepted and entered into the production

plan, quality control goes into action. The copy is first charted by use of the color charts, and given areas are appraised. The proper control numbers from the color chart are designated. These numbers are to follow the job through to its completion. They are a constant reference from department to department as the job proceeds through your plant.

II. Camera Control: Start with what you plan to finish with. Put on your copy board a set of color spots of your process inks, solids and two-color combinations. It is important that your inks be balanced process colors; have calibrated densitometer readings on them. If you start with predetermined ink values, you are paving the way for color correction by the use of photographic masks. Read the grey scale of separations on a transmission densitometer to determine balance of separation ranges. Read your color spots to determine the correction needed by use of photographic masks.

III. Dot Etching: Give your dot etchers (or color correctors) a real color yardstick with which to measure color and tone. He can control tone and color if he can measure it. So, he must put into use the set of dependable tools which are provided in his color chart. Each job on which fine color reproduction is required will need the attention of the color etcher. But, his work can be reduced to a minimum if he should put on only the finishing touches.

IV. Platemaking Control: Make plates from contact negatives or positives, and don't think for one minute that to make a contact to match the original camera positive is a simple matter. It isn't! The operations of contacting must be controlled. If they are not, any resemblance between the contact positives and the original camera positive will be purely coincidental. The tools with which to accomplish this task are three:

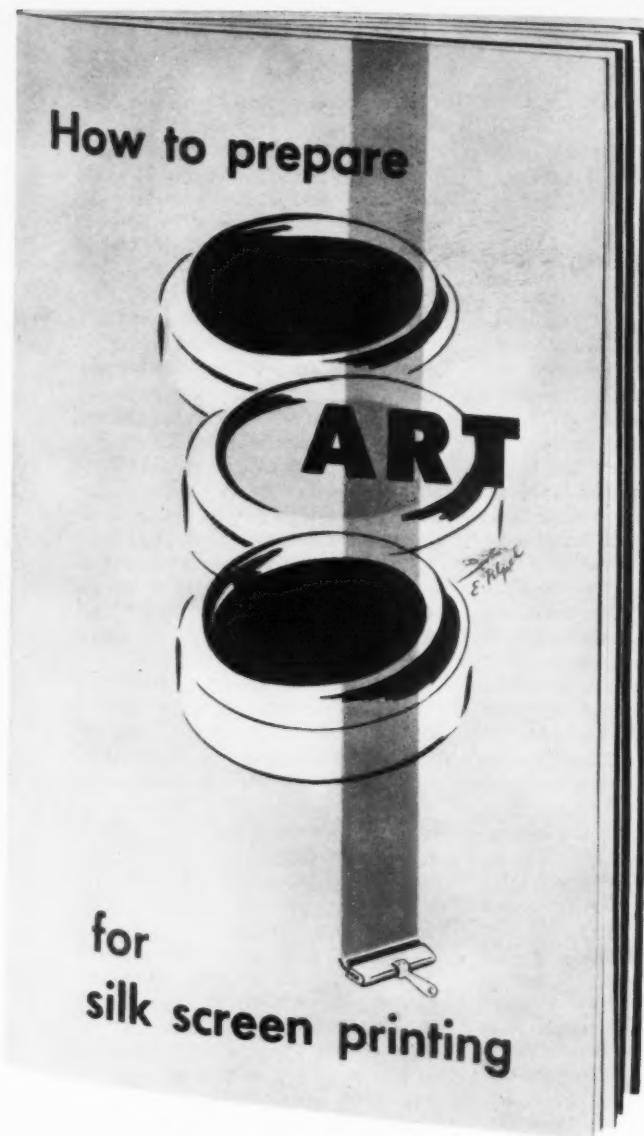
1. Light integrator to provide exposure control.

2. Time and temperature for developing control.

3. Use of the common denominator for dot size checking. Much of the color cameraman's fine work and much of the etcher's careful planning can be detoured right there if these three tools are not employed. In the actual platemaking, the use of the Lithographic Technical Foundation's sensitivity guide is a *must*.

V. Press Control: You have controlled your job from copy, then camera, through the etching operation, and on to the plate; so now let's proof it. Proofing must be done under conditions that can be duplicated later on the production run. Great care must be taken in assuring that the right amount of ink gets on the sheet and that the packing of the offset blanket is right.

It won't matter how good your press and pressman are if you haven't built into
(Turn to page 103)



By Edith Pilpel, Art Director, Masta Displays, New York City

In the family of printing processes, silk screen is outstanding because of the depth and intensity of its color. Among artists it is a favorite printing method, for it faithfully reproduces the ideas and color they have carefully put into art work. It enables them to design art for unusual materials. It is the ideal method for fast advertising promotion material.

For many years, artists who were accustomed to designing for screen process thought in terms of large, flat poster effects, solids, and broad color areas. Screen process is still unsurpassed for work of this type. But silk screen printing has become even more versatile; yet it retains its special richness of color, the ability to handle extra large sizes, the ability to print on almost any material or shape.

Materials that can be screen printed include paper, cardboard, metal, glass, wood, acetate, cloth, masonite, wallpaper, leather, plastics, vinyl, and many more.

In screen process, the plate or silk screen is a frame usually made of wood. The frame is tightly stretched with a special silk or metal mesh. The printing image is achieved by blocking out nonprinting areas on the silk mesh, leaving printing areas open for the ink to pass through. This plate is set down on the surface to be printed, the ink poured in and drawn across the silk with a special rubber squeegee. When the screen is raised, you see the printed image on the stock.

The deposit of ink is considerably greater than in other printing methods. This heavier layer of ink gives screen process its unique color strength; it is also why daylight fluorescent colors are best printed by screen process. Metallic inks, varnishes, lacquers, and even glue for pasting swatches are successfully printed.

The plate or screen stencil can be made by hand or by photomechanical methods,

- Silk screen printing outstanding because of depth and intensity of color. Process can be important adjunct of letterpress and offset

- Here are some good suggestions for preparing art work for silk screen printing process as devised by one of America's leading experts

depending on the subject matter. Registration can be held to critical tolerance.

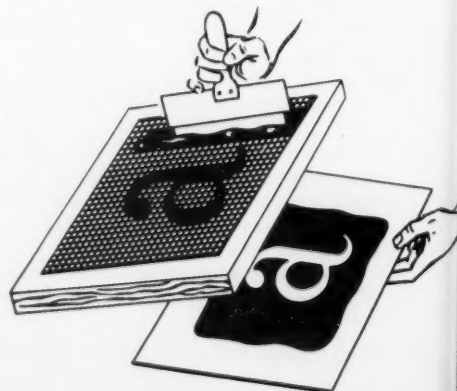
The knife-cut method is generally used for making screen process plates from full color art. The film-cutter manually separates the art work into individual knife-cut stencils of each color.

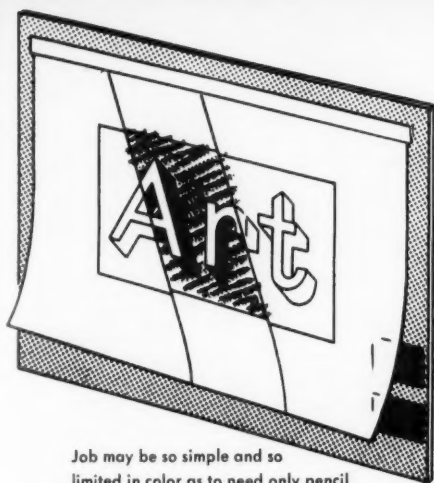
The stencil film is transparent, consisting of a layer of lacquer bonded to a backing sheet. The stencil film is placed over the art work and the film cutter traces the parts to be printed by cutting through the lacquer surface with a precise cutting knife.

Areas to be printed are peeled away from the backing sheet. The film cutter plans the sequence of printing first, then cuts one stencil for each color, adding bleed or underlay as he traces.

When he has made his film stencil, it is adhered or bonded to the silk with a spe-

Silk screen is stretched on wood frame. Printing image is achieved by blocking out nonprinting areas. Printing areas are left open for the ink to pass through when it is applied with a squeegee





Job may be so simple and so limited in color as to need only pencil outlines, plus pasteup of type and color overlay

cial solvent which makes the lacquer stick to the silk. The backing sheet is then removed; the silk now serves the purpose of supporting the stencil. Open areas of the silk become the printing image. Areas covered by the lacquer film will prevent the passage of ink.

Vignetting Easily Possible

If necessary, the screen process craftsman is able to add soft edge vignetting or dry-brush to the knife-cut stencil after it is adhered to the silk. He accomplishes this by carefully painting on the silk with a dry-brush solution.

Please do not expect this manual gradation to render the dry brush dot for dot. What it provides is the direction and intensity of fade-off. Use it sparingly and with clearly visible intention.

In the knife-cut method, imperfect lettering or lines may be corrected by the skilled film-cutter.

The photographic stencil extends the range of screen process to reproduce the fine type, texture, and art especially prepared for the camera. It reproduces line drawings and halftones.

Edith Pilpel Had European Training for Silk Screen

This article was adapted from material in a new brochure just issued by the Screen Process Printing Process Association, International. Edith



Pilpel, who wrote the material for the brochure, is art director for Masta Displays in New York City. She is member of SPPA and of American Institute of Graphic Arts. Her background includes study of printing processes in Vienna, where she studied woodcut, etching, lithographing.

She worked in art departments of several top European printing plants. In New York since 1939, she has specialized in art for silk screen printing. She is author of many articles.

Art for photoscreens should be pre-separated just as it is done for letterpress or offset lithography, same size or larger, perfectly black, square, and retouched; in other words, prepared for the merciless camera.

The art work is photographed and a film positive is made. The film positive is placed in contact with a special stencil material, the top surface of which is a light-sensitive gelatin bonded to a backing or support. After exposure, the stencil is developed, the image remains water soluble and is washed out.

The stencil is now attached to the silk; when dry, its protective support sheet is removed. The screen is now ready for printing.

Printing with tusche and grease crayon directly on the silk has developed into "Serigraphy," a branch of screen process used by artists to make limited editions of their work. Commercially, it is used directly on the silk to reproduce crayon and pastel effects when color separated art work has not been prepared.

A tracing has been made of the art work directly on a fine-mesh screen. The detail is drawn up with tusche and litho crayon, and then a coat of glue is scraped across the screen and allowed to dry. After the drawing is washed out with mineral spirits, the glue stencil remains. Stipple, spatter, and other decorative effects are possible by this method.

Obviously, where good black-and-white art has been prepared by the artist incorporating these effects, the camera is the instrument used for making the stencil. In general, photomechanical methods are superseding the handwork of tusche-crayon stencils.

Four Ways to Prepare Art

Here are four ways to prepare art for silk screen:

(A) The job may be so simple and so limited in color as to need only sharp pencil outlines plus pasteup type, a color overlay and color swatches.

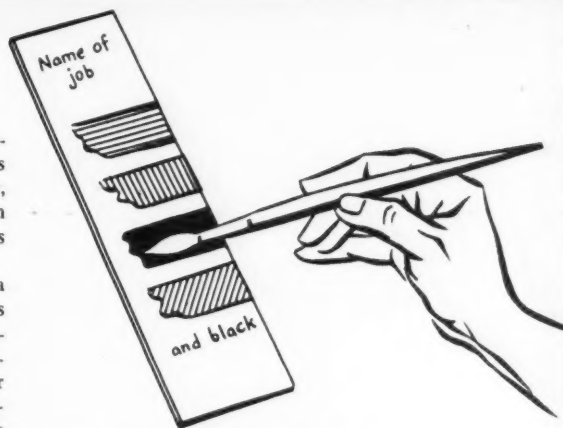
(B) A job in many colors featuring large, flat areas, crisply articulated lines, and some drybrush should be rendered in full color. This will be a knife-cut stencil job.

(C) The key-line drawing combines one photographic screen with the knife-cut stencils.

(D) Mechanicals are necessary if a job shows very delicate detail, a photograph, wash or crayon drawing, or multiple images. Photographic stencils must be made in these cases. Art prepared in the same manner as for letterpress, offset, etc., is satisfactory for screen process.

(E) Use of a color photograph, an oil painting, a watercolor—or any continuous tone art work will be photographically color-separated for process color work.

For a simple job, the only tools you might want to add to your general ones



A job in many colors featuring large, flat areas, crisp lines, some drybrush should be rendered in full color. This will be a knife-cut stencil job

are some kind of pasteup type and painted swatches or color swatches from another source.

Make a sharp outline drawing with a hard pencil and paste in all necessary type.

Over this drawing fasten a flap of tracing paper and make a color overlay. Indicate the distribution of color with crayons as shown herewith. That is all the art needed.

Prepare Extra Strip

After your color sketch is approved, proceed with the finished art on illustration board, slightly grained for occasional dry-brushing. It is a good idea to prepare an extra strip for painting swatches and a nest of cups for pre-mixing poster colors. You may need a small jar of transparent base tinted with oilcolor, to use over the preceding water colors without dissolving them.

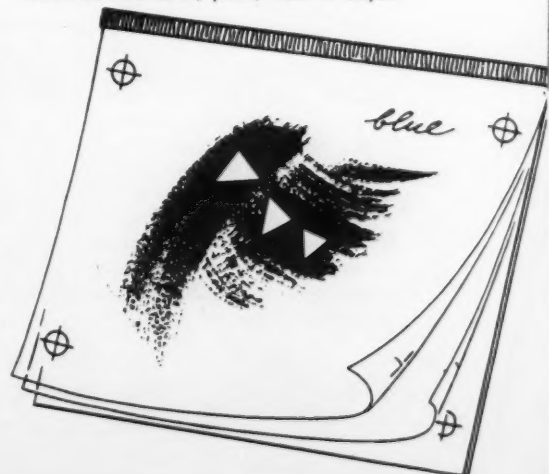
Transparent colors for extra color effects should be used with discretion. As a general rule, it is best to limit the transparency to one or two colors.

Colors are not blended or diluted since the knife-cut stencil is not meant to reproduce wash effects. If you are using a transparent color, paint it last. This will enable you to see and judge the resultant shades.

Cover the full color original with a tissue flap and paste copy elements in position.

For photographic stencils, art for screen process can be the same as for letterpress, (Turn to page 118)

Pre-separated mechanicals are desirable if a job shows delicate detail, photo, wash or crayon



How Colored Paper Will Increase Sales

Du Pont's nationwide survey showed that little knowledge of results of printing on colored paper is cause of low usage

Company also tested colored stocks for optical, esthetic, and psychological effects as well as printing quality

By Roy M. Barnes, Jr.

Creative use of colored paper makes printed pieces more eye-stopping, but lack of knowledge about, or confidence in the techniques and effects of printing colored inks on colored stock has hampered widespread adoption of this tool.

These were the basic facts we learned from a nationwide survey of commercial printers, artists and art directors conducted by our Dyes and Chemicals Division.

We found that while 98% of the printers polled had used colored stock to some extent, they might be overlooking increased business and income by failing to promote it more extensively. Only 7% said that colored stocks accounted for more than half of their requirements. At the low end of the scale 21% were using colored paper for only 5% or less of their total requirements.

Use of Colored Stock Increasing

That use of colored stock is increasing was the opinion expressed by 56%. About 17% credited this boost to widespread adoption of multicolored business forms. But 75% felt that black and white photographs look better on white than on colored stock. Seventy per cent noted that customers are often disappointed at the way inks show up on colored stock. Sixty-one per cent found it more difficult to match engravers' proofs, and 60% said that better results are achieved by press-imprinted color rather than starting with colored paper. Many were pleasantly surprised when they saw actual samples of printing on colored stock. Artists and art directors offered the same basic reasons for minor use of colored paper.

We believe that these attitudes stem largely from habits based partly on the fact that so much work has been done on white paper. Advantages of colored paper as a starting tool have not been impressed on printers, artists and art directors. That seems to be the reason why they just don't think of using colored paper.

For example, 64% of the printers felt that most customers asking for "color" really want color printed on white stock. If printers *think* this is so, and say nothing because *they* think it is true, then a barrier is set up against even suggesting colored stock.

The survey results posed nearly as many questions as those they answered, such as whether colored paper really reduces printing legibility. One answer to this is highway warning markers, printed black on yellow. Are any means available to printers for showing how colored inks look on colored paper? We could find none. Do halftones or colored illustrations suffer when printed on colored paper? Nobody seemed to know.

Du Pont decided to form a Color Council to find answers to such questions. The first project was a series of basic tests of the optical, psychological and esthetic effects that could be created in printed material by shifting just one element, paper. Plates, inks and press conditions were held constant while different papers were fed

Colored Papers Require Special Handling Plan

Roy M. Barnes is sales promotion manager of the Dyes and Chemicals Division of the E. I. du Pont



de Nemours Company, Inc. He described the status of colored papers at the annual convention of National Association of Photo-Lithographers in Kansas City last November. His company recently made a survey of how printers use colored papers.

The results indicated many printers lacked knowledge of how to use them properly in promoting the sale of printed matter. Here are the results of the survey.

through, even black to make the study complete.

It was found that colored papers do not necessarily destroy brightness and impact; that highlighting effects stem not so much from stock whiteness as from tonal relationships within the page; and that flesh tones and "natural" colors retain their realism and freshness even on fairly dark or vivid papers, again showing that color sensation depends on relationships within the page rather than absolute standards.

We also found that colored paper could add elements not achievable in any other way. It has a unifying effect when several elements, such as type, halftone, and line, appear on the same page. Printed material looks better designed, more cohesive, because colored paper provides a frame and background. The paper can make a piece somber, gay, or exciting. In some cases it makes an illustration look more authentic by providing background or atmosphere closely correlated with the subject matter.

The Color Council's second project was creation of color criteria to serve paper-makers as a model for creating criteria on their own papers. An example of this technique was inserted in the June-July 1959 issue of the *Du Pont Magazine*. Basic yellow, red, blue and black inks were printed on specially made white, red, orange, yellow, green, blue, and violet papers, all standard flat finish offset, dyed to the primary and secondary spectral hues. Inks used were as close as possible to pure primaries and black.

Periodical Shows Artistic Potentials

The council now publishes a periodical, "Design and Colored Paper," which shows some of the artistic potentials of colored stocks. The first issue was mailed in June this year to some 4,000 printers, artists and others interested in improving graphic design. Black ink was printed on papers of various hues and textures selected to solve typical design problems. More complex designs will be featured in future issues. Paper manufacturers producing unusual types of colored papers are invited to submit them to the council for possible inclusion in this periodical.

Du Pont advertisements highlighting colored paper advantages point in two directions, to graphic artists, and paper mills and merchants. Five top art directors are designing insert ads for printing on colored stock. Ads beamed at paper mills and merchants are intended to give direction to the industry's selling, advertising, and promotional efforts. Copy tells what printers and artists interviewed during the survey of colored paper usage said they needed and desired from mills and merchants. Results of the survey, tabulated and interpreted, appear in a brochure, "The Status of Colored Paper in the Graphic Arts," which was distributed to mill marketing personnel and others interested in promoting colored paper.



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Oklahoma City... Carpenter Paper Company
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Tulsa... Tayloe Paper Company

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SOUTH CAROLINA
Columbia... Epes-Fitzgerald Paper Company

SOUTH DAKOTA
Sioux Falls... Sioux Falls Paper Company

TENNESSEE
Chattanooga... Bond-Sanders Paper Company
Knoxville... The Cincinnati Cordage & Paper Company
Memphis... Tayloe Paper Company
Nashville... Bond-Sanders Paper Company

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Amarillo... Kerr Paper Company
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Carpenter Paper Company
Lubbock... Carpenter Paper Company
San Antonio... Carpenter Paper Company

UTAH
Ogden... Carpenter Paper Company
Salt Lake City... American Paper & Supply Company
Carpenter Paper Company

VIRGINIA
Norfolk... Epes-Fitzgerald Paper Company
Richmond... Epes-Fitzgerald Paper Company

WASHINGTON
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Carpenter Paper Company
Spokane... Blake, Moffitt & Towne
Spokane Paper & Stationery Co.
Tacoma... Blake, Moffitt & Towne
Yakima... Carpenter Paper Company

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Huntington... The Cincinnati Cordage & Paper Company

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SALESMEN'S CLINIC

Try Side-by-Side Sales Technique

By John Trytten

If I ever open a retail shop, I will have no show-counters at all.

All merchandise will be attractively displayed in *wall* cabinets. You can walk right up to them to see and examine the goods.

The idea is to put nothing between you and the merchandise. No counters, no clerks intervening—I want you to step right up and concentrate on items that take your fancy.

The traditional retail counter with clerk behind it defeats this objective. It sets up what I call an "anti" situation, one of opposition, so to speak.

You are on one side, looking into the face of a clerk who, instinct tells you, is there for one reason only, to sell you something.

In my store, the clerk will stand next to you, not *across* from you. Both you and clerk will look at and concentrate on the merchandise. You two will talk about its features, how it fits your needs, without the opposition-psychology of the intervening counter.

If you follow me so far, and if you agree with me, then you will see immediately the application of this idea to other forms of selling, say in another man's office.

In selling printing, it is so easy to avoid these "anti" situations—to move away from *across the desk* from your prospect around to where you are side-by-side with him.

I first got to putting this whole idea together by watching a fellow salesman using visual sales presentations in his work—and making big money at it.

In fact, one of his big money-makers was *selling* the printing of visual sales presentations. Still is.

Only his were different from the usual flip chart you see every day.

At this stage, I am sure you are visualizing a large easel full of charts, slogans, sales points. By its side is the salesman, "lecturing" the customer from the charts, fanning the air every time a big sheet gets flipped over to expose the new one.

EDITOR'S NOTE: John W. Trytten, who has been writing the series of articles on "The Printing Sale I'll Never Forget," becomes the contributing editor this month for this department. He has devoted all of his working life to selling printing and to the advertising and publishing business. Write to him about your selling problems.

But not so with Fred.

His presentations are small—11x8½, bound on the long side.

But that's not the only difference.

They don't flop over. Each sheet flops downward, not upward, because the binder element, or backbone lays on the table. When either Fred or his customer is ready, he just reaches out and flips down a sheet.

The visual presentation, as Fred does it, is effective, but that's not the whole point.

The point here is that with Fred's style of "chart" you cannot stand across the desk from the customer and use it.

You have to move around on the customer's side of the desk—and, even better, you will find it the most natural thing in the world to pull your chair, from wherever it is, all the way around the desk, shoulder-to-shoulder with the prospect, and the two of you together begin concentrating on the objective at hand.

No longer are you subconsciously staring at his facial expression—noting that his glasses need cleaning, that his hair is even thinner than yours, that his left ear is lower than his right (and both of them large at that).

What's even more important, he is not staring at you either—thinking very similar things about you. Let's face it; your resemblance to his brother-in-law can be distracting.

There are other ways of getting around to the buyer's side of the desk—with ease, propriety, and effectiveness.

To the buyer who likes to look through a lens, get out your glass, get around the desk there with him, and look at halftone dots, etc. You both might learn something.

Another salesman I know uses large press sheets most effectively for this togetherness bit.

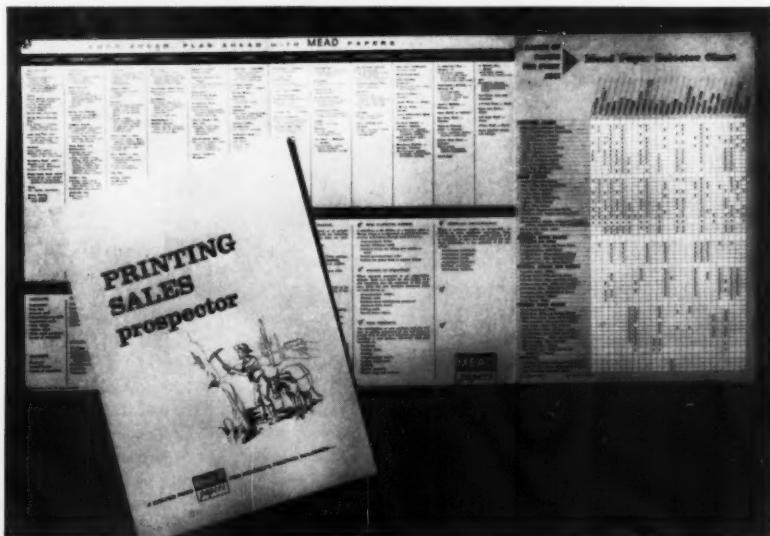
He carries full uncut sheets of interesting runs from his large two- and four-color 76's, preferably those with plenty of step-and-repeat to them—or picked for the special purposes of individual calls.

You should see his prospect's desk when he gets a 54x76 sheets spread out all over it. Maybe you should, but you can't. There's no desk to see.

And my friend is right around there showing his customer the color fidelity,

(Turn to page 119)

Realizing that creative selling is far more productive of business for the printer than waiting for the customer to call, the Mead Corp., Dayton, Ohio, has devised a "Printing Sales Prospector." It is a look-and-plan-ahead chart that lists all the printing needs that a business organization is likely to want during every month of the year. There are also sections covering special sales opportunities resulting from developments and changes in a company's operation and organization. Suggestions for accomplishing savings by planning printing of items that "go together" are included



PROMOTION FILE

By HARRY B. COFFIN

4 Idea Sketches

Every new job is first an Idea . . .

"Plant" these in your field;
Some will "Come-Up"

As usual, you are invited to reproduce directly from the left-hand page below any one or all of the "Idea Sketches" to print by letterpress or offset and mail out or hand out to prospects. The captions are already addressed to them.

Sketches on the right-hand page show some of the ways you can submit this material—in letter, folder, or house-organ booklet form, for example. Vary the layout style you use from month to month,

thus showing many direct mail formats which your customers may be able to adapt to their needs as well.

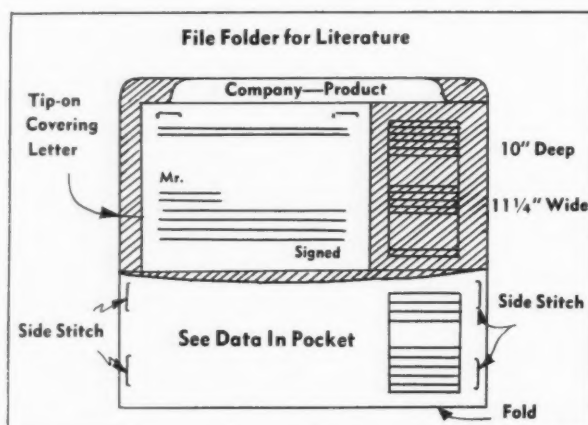
Some of your trade, of course, have their material written and designed by their advertising agency or by members of their promotion staff. Others have no agency, and frequently their staff needs expert assistance in planning a printed piece. By featuring these "Idea Sketches" regularly, you become known as a printer

who has ideas and can advise on type, layout, paper, inks, etc.

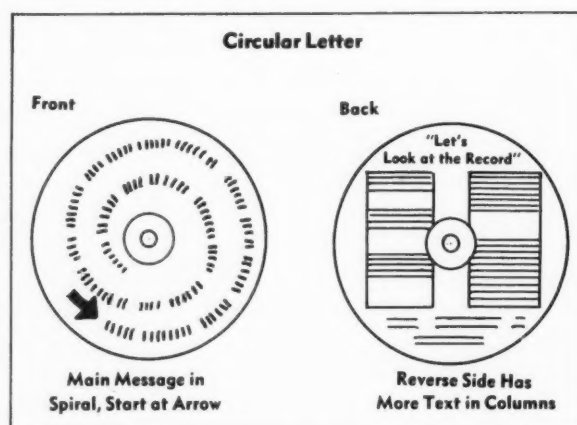
With the further postal increase in third-class bulk mail (from 2¢ to 2½¢ minimum per piece) coming this summer, mail advertisers will need to be more careful than ever to plan wisely to offset the higher postage costs.

Supplement the *Idea Sketches* with text and pictures about your own plant. In one issue you can feature key members of

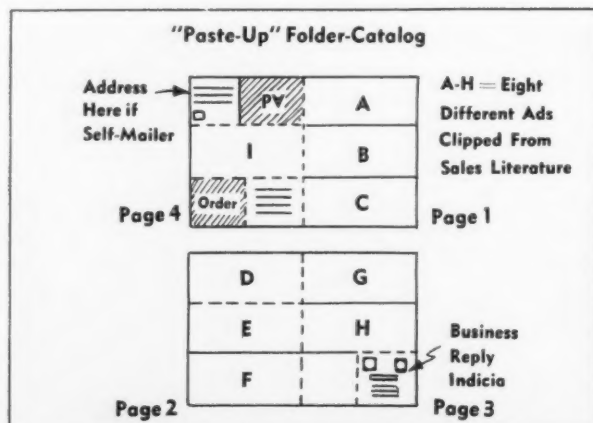
The four captions below are addressed to the printing buyer



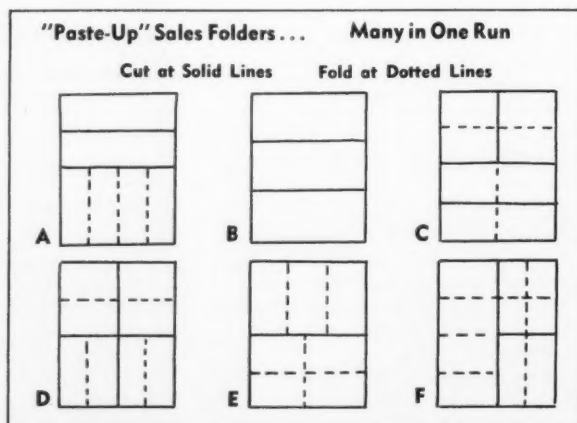
If you want to encourage prospects to keep your sales material for ready reference, send it out in this special vertical file folder which we can make for you out of tag or cover paper. The bottom folds up and is stitched to hold your folders, broadsides, booklets, etc. Staple in your covering letter as shown in sketch. The folder can be mailed in booklet or catalog envelope



A novelty approach will secure special attention for your announcement of a new product or sales policy. We can produce this circular letter in a way that will resemble a phonograph record. Your message will be in telegram style, set in capital letters in a spiral. His curiosity aroused, your prospect will insert a pencil in the center hole and revolve the disk to read message



Do you wish you had a large supply of sales literature on various products you sell combined on one piece to mail to your trade with a common order form? Simply get OK from each manufacturer involved permitting us to reproduce parts of his text and a photograph of his product. At small expense, we can combine various items for separate mailings to each prospect list



Do you often get inquiries about certain products you sell which are only pictured and described in a large catalog you can't send out? Let us gang up all the most popular items on one sheet. We can reproduce the text and pictures economically and then cut them apart so that you can mail out separate items with your covering letter. The various shapes and folds are shown

4 ways to use Idea Sketches in Your Mailings.

Be sure to supplement the Sketches with pictures of Your Staff and Your Plant!

your office and sales staff. In another present key people in your composing room and pressroom. Another time show the exterior of your building, perhaps with a map so your reader can readily visualize its location in relation to main traffic arteries. Another time, use pictures of the interior of your plant, or use new text and display type just added.

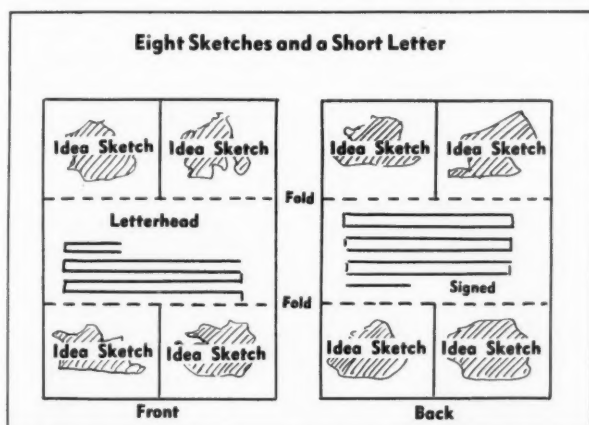
Another time reproduce covers or key pages of noteworthy jobs you've turned

out recently, showing unusual features which enabled them to do specially good promotion jobs for your customers. In another issue, feature brief testimonials from satisfied customers.

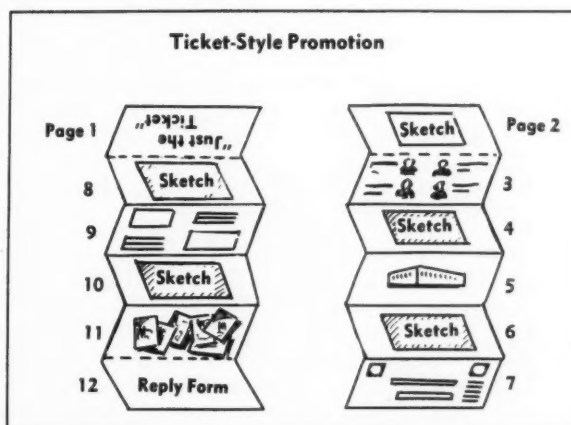
You may want to reproduce the sketches in one and a half or two times their present lineal size for added impact, or you may add a second color to use for your own heading and for the caption printed below each of the Idea Sketches.

See the lower right corner of the right-hand page. The sketch shows how you can make up a scrapbook of this material for sales use. Mount a photostat blow-up (to perhaps twice lineal size) on top of each page. Before binding, fold up and stitch a part of the paper to form a pocket at bottom of each page. The pocket can hold one or more dummies (use different papers) of each idea, actual size, for your salesmen to use on their calls.

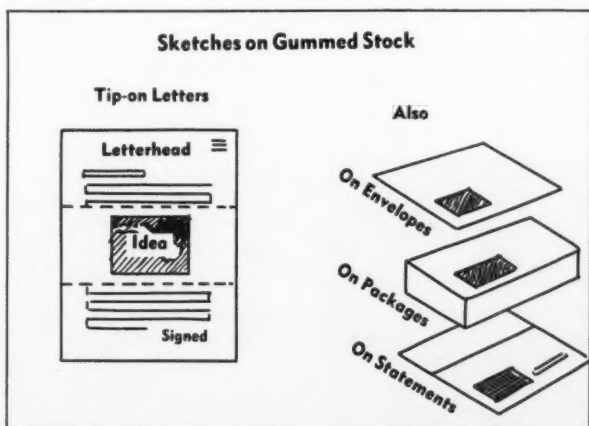
The four captions below are addressed to the printer



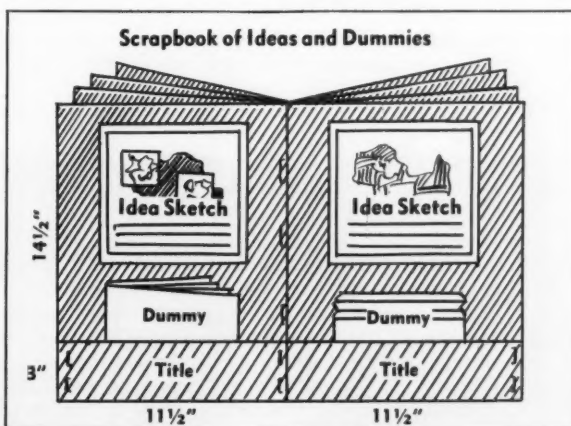
Are you just starting to use the Idea Sketches on your monthly mailings and for hand distribution? You may want to catch up with ideas from earlier issues or repeat ideas used before. Opaque 8½x11-inch paper has two Idea Sketches and captions at the top and bottom of each side, or total of eight Idea Sketches. Fold sheet to mail in a number 10 or a 5½ Baronial envelope



Opaque bond or book paper, 22x4½ inches, can accordion fold to make six panels 3½ inches deep by 4½ inches wide, making 12 tickets counting both sides. Page 1 is cover; pages 2, 4, 6, 8, 10 show Idea Sketches; page 3, staff members; page 5, plant exterior; page 9, interior; page 11 shows recent jobs; pages 7, 12 are a reply card requesting dummies, prices, information



Gain flexibility and versatility in your use of Idea Sketches by printing a group of them on gummed paper (perhaps varying color of the paper during the run). Cut apart so each sketch makes a separate gummed sticker. Select idea you find particularly appropriate for each account. Tip it on your letterhead with a brief note above and below it and mail it out to the prospect



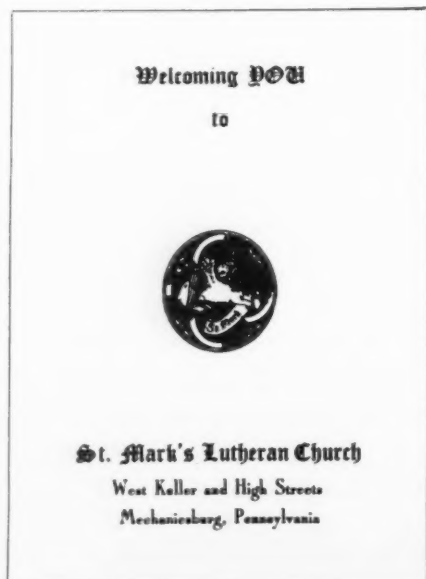
Make scrapbooks (saddle stitched or flat bound) of Idea Sketches for use in your office or on sales calls. Use cover stock 17½x23 inches. Fold up a 3-inch strip at the bottom and stitch to form a pocket on each page. Mount a photostat print of each sketch at the top of each page and place actual size dummy of the idea (using different colored paper for each) in pocket

LESSON OF MONTH FOR COMPOSITORS

● Front page of folder (below) evidences to the unimpressive, uninteresting, and unpleasing results that can occur when design and display effects are disregarded.

Design-wise—with three distinct elements of eye appeal—there's lack of unity. With the larger, heavier elements below center, ensemble is bottom-heavy. With emblem of the church near center between type groups, there is monotony where proportion, pleasing variety should exist. Much improvement would result through raising the emblem to break the space between the type groups unevenly on a ratio of, say, two to three.

Display-wise, the most important copy, even at top, is so subordinate in weight and area to what follows, it could be overlooked. Continuity of copy is broken by vast space between parts. "Welcome" only in larger



type—"to" is needless—would improve the whole effect. The word deserves to stand out most, even over name of church.

The folder was given to R. Randolph Karch of Dillsburg, Pa., as copy on a new order, and he delivered an admirable job, as front page in next column demonstrates. Printing in deep blue in lieu of black provides a worth-while modicum of color.

Design-wise, there's the utmost of unity in this fresh, off-center page, and both vertical and lateral balance are excellent. No part dominates like emblem of original; tone is pleasing. Type is larger, but, of light tone, it isn't ostentatious. It is both much newer and smarter than Old English of original setup.

Display-wise, related copy is close-knit, and, while there is distinction for definition in letter forms, two parts of main display have properly about equal prominence.

SPECIMEN REVIEW

By J. L. FRAZIER

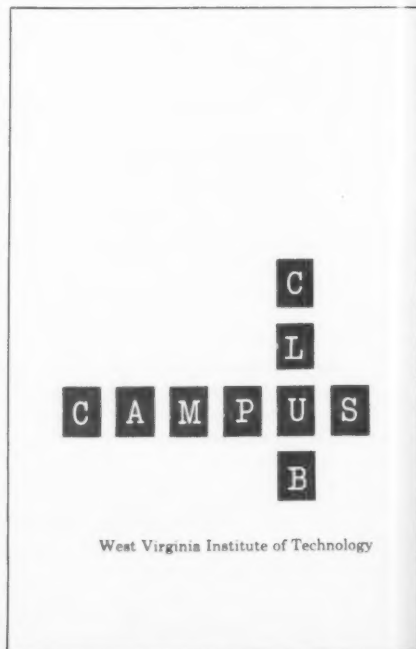
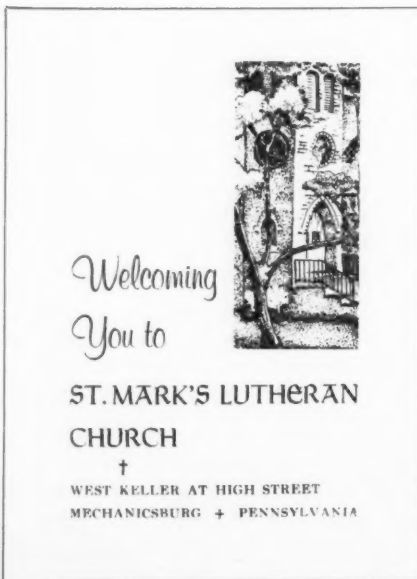
Card Sets Employees Straight

VICTORIA PRESS LTD. of Montreal—We suspect your 7¼x10¼-inch card, "An Executive Has Nothing to Do," proved as resultful in getting inquiries as a better-than-average item of pure promotion loaded with praise of your product and service. One reason is that the printing prospect receives loads of items of out-and-out promotion, while, despite the heading, your card is bound to give him a real lift. Following the heading—in a single line of bold sans serif caps—the word "except" appears in a sketchy outlined italic. Following are eight short sentences, rather widely separated, naming and explaining what an executive does; the initial words are in bold sans serif caps and the copy follows in a lighter face in upper- and lower-case. These eye arrest-

each paragraph; each emphasizes varying moods. Blocks of sentences are not lined up vertically, but appear at an angle veering from right to left and from top to bottom of the column. Even though only your name, address, and telephone number appear inconspicuously at the bottom, the piece should make you popular with executives, and you should know what that can mean. Many prospects will hang the card for everyone to see; a punched round hole at the center top will make that easy.

White Space in the Wrong Spot

THE CRAFTSMAN PRESS of Corvallis, Ore.—Whiting out—e.g., the distribution of white space—can have much to do with adding to or detracting from the display effect.



As above booklet cover from school shop of West Virginia Institute of Technology effectively demonstrates, novelty appeals as a change of pace from the usual seen on every hand. Color on white original is a light blue

tiveness and esthetic appearance of typography. One of its main functions is to establish unity, the "holding together" of parts of a display. However distributed, more or less evenly as in margins or massed for a more striking effect on one or two sides of type, white space should be around and not within a display as on your "Win every time . . ." blotter. Due the wide mass between what's printed on the left and what's similarly close to the right-hand edge, the effect is that of two things to divide attention. The tight spacing of lines and simulation of "tic-tac-toe" child's game of first "column" is not only

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

unpleasing *per se*, but seems worse in view of the decidedly disproportionate amount of open space to the right. Printing small type in gold and silver is not satisfactory. In the first place, the tone value of these metallic colors is, like yellow, too weak to balance that of hues at all strong, such as the blue of the ticket for the Episcopal card party. If the piece is held at certain angles, the gold or silver fades out. Now, a point on the association of unrelated types such as the delicate cursive and the bold sans serif in that form. Unless the lighter and/or more condensed types are very much larger than the bolder and/or more extended ones, disharmony is patent. Unfortunately, many books explaining the fundamental principles essential to good design, including typographic display work, are out of print; we urge you to get out your unabridged dictionary and "bone up" on balance, proportion, rhythm, and tone. It would be a blessing if you could read Bachelder's "Principles of Design," a classic, or this writer's "Modern Type Display," covering application of the same principles directly to typographical work.

On Type Combinations

STAFFORD PRINTING CO. of Poplar Bluff, Mo.—Though it is probably widely used in newspaper advertising (at least we think it deserves to be), we see too little of Ludlow's Stellar in commercial printing. A bold face, it may well double for a sans serif with certain advantages of character and esthetic qualities over the block forms, which are in common use. Two features provide this character. Where there are full-grown serifs on roman forms, there are in Stellar only the beginnings of them—sprouts, we might say—and where all parts of the blocky sans serif characters are of even thickness, there is a slight variation where it is quite manifest in most roman styles; Bookman is an exception. Mention of these characterful qualities is purely incidental. The point to emphasize is the desirability of getting away from so much printing so much alike. Put your envelope, on which (reading upward at the left-hand side) the name is in a good size of Stellar, alongside your letterhead on your desk and ponder the two. The former is simple and direct—in part, because there are only two lines—and the latter complex, not so much because of the amount of copy but because of the number of

types used, in fact five if you count light-face and bold of a sans serif, used with a bold brush script, a light-face cursive, and a square serif roman. The effect of confusion is aggravated by insufficient contrast in sizes. This disharmony is not manifest on the envelope because of the great difference in size between the type of the name and that of the address. With the panel at the left in your letterhead raised measurably above the two long lines on the right, the *outline* of the whole is disturbing, particularly since the pattern has no significance. We suggest lining up the two parts horizontally. Compare your letterhead with those of Northwold Autel, Kalkbrenner, and Clear View Plastics Corp.—all simple, direct, and forceful—and we're sure you'll never again mix four or five distinct types in one small form. The last-mentioned, with the name and address reversed in a red pennant, is one not to be forgotten. All the customers should want it that way. It's to be shown in a group later.

Bigger Page Is Warranted

MODERN PRESS, Sioux Falls, S.D.—Your plant view book gives a very good impression of your business, and you make the most of the 9x6-inch page, which is comparatively small for such an item. Of course, the bleeding of halftones and saving of space through continuous page margins is largely responsible. There is, too, interesting variety in the makeup, which must have at least some effect in keeping interest high. If you have read this department regularly, you know the "black" cover, meaning one on which the elements of the design appear against a black background provided by a reverse-color plate, is more than just endorsed. Since probably 90% of all the covers for booklets, catalogs, and the like are dominated by a white paper background (we'll estimate or hope 9% are on colored stock), the "black" cover, by its rarity, has advantages

ONE SYMBOL FOR PRECISION ONE NAME FOR SERVICE



STORY OF A CORPORATE IMAGE

GRAPHIC CONTROLS CORPORATION

In 1957 brought together six companies—specialists in supplying printed charts and forms for automation. As these companies, together with three others added in 1958 and 1959, integrated their skills, capacities and efficiencies, they developed a unique ability to meet the exacting demands for precision printing and thorough service that characterize the rapidly advancing technology of automation. It soon became clear that, in order to serve our customers fully and to foster our future business growth, we needed to establish a single corporate identity. We needed a symbol and a brand name for our products that could become identified with the values we offered—precision and service. This was to be our unified corporate image.

As ultra-modern layout and as display *per se*, the cover (top) and inner page of booklet for Graphic Controls Corp. have mighty impact. Object is to assure readers will remember trademark. Many, we are sure, will believe that objective would be more surely realized if type were materially larger and emblem somewhat smaller. With display of second page black and text light blue, harmony of tone is sacrificed for effect, but type in the weak color is readable enough on the 7x7-inch original



9TH ANNUAL ADVERTISING COMPETITION  1959

For effect, subordinate copy is here given top emphasis, but demand for attention is insistent and essentials have at least an even chance of registering with eye-dominating element preceding rather than following to draw the eye past



DIPLOM

ull

för visad fitt och yrkeskicklighet
vid den genomgånga
fortsättningskursen i
PERSISK VÄVKONST

Stockholm den 1955

BRUNNENS FÄRSKOLA

Riksst

Lärar

Original diploma by student of Dagens Nyheters Läringskola, Stockholm, is in three colors; side panels and picture background are in pale blue; two display lines in deep red. To show all parts in color on original in our red would be bad, and would dwarf small black elements; having two large adjacent parts in color is not good practice

Swift Service says—

Our 50th Year will be
the biggest yet for
Black & Decker

SERVICE



Letter-size circular by E. John Schmitz & Sons, Baltimore "Printers with Imagination," emphasizing the power of bigness and simplicity, so important in publicity when message should register at a glance

in attracting attention, probably in reverse ratio. The design is impressive and colorful. The name line in 36-point of a modern extra-bold sans serif, somewhat below the vertical center of the page and beginning close to the left side, is printed in process yellow, commendably mighty bright. A line, "Printers of distinction," measurably shorter and in a smart, compact cursive, follows in white (paper) a half-inch lower. Two lines are set flush right, both overlapping the left side of a narrow outlined oval four inches high and printed in red. Following laterally near the right side of the page, a process color halftone of the same size and shape contributes measurably to the page's interest; the whole also testifies to your ability in color presswork. So much for the good. Halftones on the inner pages, in black only, are not so good. Highlights are grayish and solids are a deep gray instead of black. The contrast essential to sparkle and detail is absent. We are quite sure the trouble is due more to inferior photos than to platemaking or printing. A more stylish type than the condensed sans serif for headings would make for a smarter, more characterful effect; you have one in the Brush script. Spacing is off; that between the words of the display is much too wide, even for all-cap composition. The lines of the text groups are too crowded; the addition of even one-point leads would eliminate the effect and make a great difference in appearance. We've checked to see that space in every instance permits additional leading. Few types are at their best set solid.

Big Promotion Book Also Serves

SEQUOIA PRESS of Kalamazoo, Mich.—In our opinion, "Occasional" makes a remarkably fine name for a printer's publication not issued regularly. The term "publication" is used with a purpose because "Occasional No. 9" is a combination company magazine, type specimen book, and sampler. We know of no firm turning out anything like it. The first of numerous impressive features is the page size of 10x13 inches. Planners of printing, especially that in which publicity or advertising is involved, should never overlook the power of bigness, even of display type sizes. The backs of the plastic-bound item are of the heaviest weight stock; the inside pages, slightly smaller than the cover, are of heavy white and moderately slick paper. The front cover is mainly printed from a reverse color plate (with half-inch margins all around), in which, following the title in big roman caps, there's a block of italic reading, "Being a supplement to our type specimens and a review of technical and design accomplishments." The firm name in caps of the italic follows; a wide Bodoni dash matches the contrasty, sharp Century Expanded type. The reverse plate is printed in a rather deep green-yellow over light primrose. To obviate any suggestion of a flat effect, a fairly large "snowflake" ornament appears in black between the title and five lines of the italic. We wish the plastic binding were either deep green or primrose instead of white, which creates too much contrast. Those inside pages, handled as for a type specimen book, are expertly planned and disclose that you like types or photolettering of styles not ordinarily seen. The pages could be designated as of the house-organ type, and the text on

Don't MONKEY
with the many
complex details
of Mail Advertising

Send us the job!

We can do
the work
faster!
cheaper!
and better!
for you
because
Mail Advertising
is our fulltime business!

Publicity Associates Inc.

Mail Advertising Specialists
Postoffice Box 156 214 Sycamore Street
Evansville 5 Indiana
Telephone HARRISON 2-6271

We will address
to your list
or supply you
with names of
people that buy:

Interestingly odd technique of illustration commands attention to card by Herbert W. Simpson, Evansville, Ind. Original of booklet cover below is printed in black and red on yellow paper

CHICAGO CLUB
OF
PRINTING HOUSE CRAFTSMEN

1959
ROSTER



the "review of technical and design accomplishments" promised in a subtitle on the cover seem to be more display than text. Big and beautifully printed halftones dominate each of the pages; makeup is modern with dramatic distribution of white space; the accompanying comparatively big type of the text is characterful within reason; the headings in an extremely bold brush script are toned down from black by being printed in a rather deep yellow but remain heavy enough to conform with the bold motif of the ensemble. The text pages describe an exhibit of company productions, some awards, and some new equipment, including an offset press, a machine for photolettering, and addressing and mailing machines. A folder and a cover of smaller size than big "Occasional" pages are bound into the book.

Novel Idea in Sampling Folder

COLUMBUS BANK NOTE Co. of Columbus, Ohio—Your 8½x11-inch folder, "Don't judge the cake by the frosting," enclosing a six-page folder of the same size for a customer making a substitute for *cream* known as "Pream," is not only highly impressive direct advertising for a printer, showing exactly what he does for important customers, but presents ideas other readers might employ. The title on your folder of heavy-weight white paper appears in a long column near the height of the page, toward the right side of the front, a line for each word. A row of big dots leads in from the left side of the sheet to one word "cake," to emphasize it and also provide some "design" effect. The main color is a rather dull, light blue, with red used for a letter or two in each word, with the idea, we presume, of novelty to attract attention and brighten whole effect. Page two bears your promotion, headed, to continue reading from front, "nor buy printing because of a pretty sample . . . ask to see production run!" For background the page is printed bright yellow with the plate reversed below center for a facsimile of a letter from a customer expressing great satisfaction with the enclosed six-page folder. Now, for the feature, and another score for novel effects. It was very smart to die-cut the opening near the upper-left corner of your front page to outline of slice of cake printed in full color in the precise spot on the front of the customer's folder, where it is beautifully printed by offset on slick paper. Besides getting the effect of a full color for your folder, the die-cutting in itself provides interest beyond the actual printing. The offset process grows, and grows and grows!

Margins Should Be Even, Narrow

THE GARDEN PRESS, Garden City, Kan.—The chief merits of the work you submitted are the effective and unusually interesting layouts, emphasizing the fact that the chief consideration in their handling was advertising rather than fine printing as such. Despite the immortal words of Kipling, the "twain" can meet. In the sans serif, the bold roman of the ilk of Clarendon, and a brush script, you have types admirably suited for strong display, and these forestall any change of work being old-fashioned. We can't resist the observation that the former, now much less used than it was 10 or 15 years ago, retains a "modern" classification because it is ac-

LETTERHEADS

Indiana Restaurant Association, Inc.



INDIANA RESTAURANT
ASSOCIATION BUILDING
2120 NORTH MERIDIAN STREET
INDIANAPOLIS 2, INDIANA
TELEPHONE WALNUT 5-5007



maran

printing • lithography • typography
701 North Eutaw St., Baltimore 1, Maryland • VErnon 7-3634



STICHTING DE ROOS NACHTEGAALSTRAAT 20 UTRECHT

INTERNATIONALE COURANTEN EN TIJDSCHRIFTEN IMPORT M. VAN GELDEREN & ZOON N.V.

TELEFOON: 47045 / 59868
BANKIERS: AMSTERDAMSCHER BANK, DAMRAK AMSTERDAM
GIRO: 137867
GEM. GIRO: G 1544
POSTBOS: 826
TELEGRAM ADRES: GELNEWS AMSTERDAM

van **G**elderen

N.Z. VOORBURGWAL 230-232 AMSTERDAM HOLLAND



ASSOCIATES, INC.
1310 WEST WAY DRIVE
SARASOTA, FLORIDA



STEKETEE-VAN HUIS INC.

13 WEST FOURTH ST., HOLLAND, MICH. • TELEPHONE 2328

*Creative Art Service
Printing
Lithography*

On the, it now seems, nine of ten letterhead designs were of a succession of lines, centered one over another, the whole centered laterally on the sheet. They reflected all the formality of a wedding announcement. Now, as the six designs above demonstrate, the situation is reversed; the merits of off-center layout in providing interest and a continuity of fresh effects seem widely appreciated. All except Hiss design are in black and red on white. Credit Tippecanoe Printing Co., Shelbyville, Ind., for first, and, of course, Maran for second. For no vital reason, our preference is for having main element on right side. On left, it seems to dominate name, address, and salutation of typed letter. On right, such major element counterbalances those lines. Next two headings are from *Der Druckspiegel*, German printing magazine. By Robert Wesley, Sarasota, Fla., Hiss original is in three colors, small type in deep blue, name in light green-gray, and spots in first "s" in orange. Letter must be typed to align with left side of design. Feature of final design is way in which service of the Holland, Mich., printer is spotlighted on the right

STATE UNIVERSITY OF IOWA
PUBLICATION



JOURNALISM AND MASS COMMUNICATIONS

at IOWA

Booklets, four covers of which on this page offer varied and excellent layout ideas, are from Carroll Coleman, director of publications at State University of Iowa, who credits Dale Ballantyne, of his office, with art and layout. Second colors on 6x9-inch originals of those above and below are, respectively, dull blue and red, both with black. First is printed on pale blue and the second on cream-toned paper

The Middle Years:

A TIME OF CHANGE AND PREPARATION



Proceedings of the
SIXTH ANNUAL
IOWA CONFERENCE
ON GERONTOLOGY

October 7-8, 1957

Iowa City, Iowa

cepted as such, and because it is "streamlined" like all important current architecture. We observe, further, that those occasional magazine and newspaper ads we see with big top display in Caslon have the effect of freshness because the face is so rarely seen. Few in the craft or outside it recall the type in its heyday when it was all but the only type. Our conclusive observation is one we have made before, that it is a mistake to use a type for this, that, and everything—even if unsuitable because it is said to be in vogue. Your display, as a rule, is powerful, in strong contrast with the size of the subordinate matter. That is all to the good. The faults concern lack of typesetting refinements, of which spacing between words, we're glad to note, is not one. To exemplify, we point to two lines overprinting a shallow color band on the front of the folder advertising your city. As an exception, there is too much space between words "Garden" and "City." Letterspacing of second line, "Kansas," the equivalent of four—yes, four—of the caps, is far and away too great, the letters being so far apart that the identity of the word is all but lost. You thought the line would be too short in the comparatively smaller type, but why? Quick clarity is more important than line length any time? Finally, in view of the space between lines and their length, the color background panel is too shallow, considering the space at the ends of lines. The panel could have been made deeper since the halftone below could very well have been cropped at the top. The margins around the type over the panel should be more uniform. Watch crowding. The interesting cover of your booklet for Brookover is both striking and attractive.

Ideas for Making a Type Book

OSCAR LEVENTHAL, INC., New York City —Your 192-page type specimen book, with 6½x10½-inch leaves held in a 7½x11¼-inch Multo-Ring binder with a heavyweight flexible composition cover, is in most respects a commendable effort. The deep brown cover material, embossed as some leather materials are, is effective with the typographic design gold-stamped on front. The deep color is worth mentioning because it will not soil and wear as a light one would. Since, as you state, it is primarily a "work book," the dark substantial binding is of increased importance. Customers receiving copies will appreciate the character count tabulations for the more than a thousand styles and sizes sampled, nearly always by two lines. The page of proofreaders' marks is included to help toward establishing a uniform marking system, understood by both customer and typesetter. Adequate indexing is another good feature, as is the article on simplified copyfitting, both preceding the showing of specimen lines. Our only adverse criticism concerns what we consider too limited a showing of some of the larger sizes of display types. On some pages showing the large faces space is wasted between the different sizes, and inconsistent styling results because more space is used on these pages than on others. Our point is of increased importance in view of your own statement that the book was planned for use. One would be at a loss trying to trace display lines for layouts. We would not only fill out some pages

The campus

STATE
UNIVERSITY
OF
IOWA



AND IOWA CITY

Covers of booklets above and below, also by Mr. Ballantyne, offer much in way of unusual, interesting, striking design, the more creditable considering its limited size. Both on white paper, the first is offset-printed in black and dull orange, second in black and light violet. Since much college printing is quite dull, it is refreshing to have such stirring work as this coming our way



more up and down, but reduce margins so specimen lines might be longer, and we would also space words closer. The first line of each display show samples of lower-case characters, and the second shows caps and figures. All are in alphabetical and numerical order as far as possible. Much open space appears between the former and the latter on lines which had better be filled with letters, which, rather than being in order, should include one wide letter like "W" and one narrow one like "I." To repeat, open spacing on some pages and tight spacing on others, the former representing a waste of space, seems to be inconsistent handling. Your equipment, however, covers a wide and useful range and the book is well printed.

Effective Sampling of Covers

WAYSIDE PRESS of Mendota, Ill.—No one overlooks bigness. We've never forgotten the aphorism used by an older, sharper, and more experienced bridge player often used years ago to keep his partners on their game. It was, "Don't send a boy to mill." To approach the planning of an item of printing without regard to the impact that size alone may contribute may be equivalent to titling it "Pass on; this is of little consequence"; that is if the recipient-prospect *should* pick it out from the pile of more impressive looking things atop his desk. Your plastic-bound 10 x 12-inch portfolio, "A Magazine Is Known by Its Cover," in which covers of numerous magazines you print are bound, demonstrates your belief in the principle that size signifies importance. Fine papers and expert craftsmanship in production of the portfolio itself signify a high regard for quality too. Heavyweight cover leaves, deep green and gloss-coated outside, emphatically demonstrate the great significance of the great Strathmore slogan that "Paper Is Part of the Picture." The truism is worthy of much wider acceptance. The lettering on the front—the title, already given—near the top, and "An Exhibit of Wayside-printed Publication Covers," a second group near the bottom, appear in gold, matching the plastic binding. For distinction of effect, to hold the four lines of the title closer together—and to keep the big lettering from spreading too far vertically—the four lines are stacked with ascenders and descenders of some letters overlapping open areas in lines preceding or following. Reprints of covers bound in are grouped as to size; the groups are separated by divider leaves of heavy paper, pyroxylin-coated gold on the front side. These are imprinted in deep green along the right side; the lines read upward to give the dimensions of a particular group, such as "Professional Size." Smaller sizes are at the front. The titling of all groups shows so that the reader may turn directly to the one he is interested in. As far as quality is concerned, these divider leaves unmistakably reflect it. As the bound-in covers are undoubtedly furnished, our only comment regarding them is that the one for *Nation's Schools* impresses us most, not only because it is effective, but because it stands apart "from the crowd." Large half-tones are featured on so many magazine covers, but few have the impact of this one, featured by a simple and not large silhouette. We will find a spot to show it soon. Your pressmen do a very good job for their part.

Below and at right, title and three typical text pages from beautiful case-bound book, in which all alphabet's caps are represented, style changed for each page. Rochester donors named are, respectively, a teacher of printing at Rochester Institute and an ad shop owner

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z

A typographic compendium
by Alexander Lawson and Joseph Thuringer
prepared for
The Typocrafters Meeting
Rochester, N. Y.
1959

C

Caslon's head would shake if he could view the dozens of types which now carry his name, and without which it would be virtually impossible to distinguish Macy's from Gimbel's. His engraving skill certainly helped to establish English typesetting, even if it took another century to come to full fruit. The decorated letter, however, was a world removed from the pure letterform which William I adapted from the Holland Dutchmen and other Continentals.

B

Baskerville would have been nonconformist enough to get a real charge from our twentieth century life—although he probably wouldn't have been able to pass off his housekeeper quite as easily. His type is of course vastly more popular today than it was when first offered, but such success would undoubtedly be of little concern to him. To balance this, modern, worldly librarians would be unmoved by the Virgil that had their counterparts gaping in 1757.

G

Goudy instead of Gutenberg? But the preference here is for contemporaries. Everybody who ever met Goudy has his own anecdote about the old man. I once heard him criticize the work of a young calligrapher (who was present in the audience) by remarking that "a man who would letterspace blackletter would steal sheep!" I thought that I had heard something unique until I told the story. Then I learned that Goudy said that to everybody about everything.

The Typocrafters is a group of 30 avid, able typographers which has met annually for more than 20 years. For the most part, meetings are "mouth to ear," as it were. The organization has no officers and collects no dues. We can enroll you

THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

D. B. Updike Set Standard of Great Craftsmanship

- With few type faces, Updike produced a vast amount of outstanding work
- He was a noted scholar, historian, and writer as well as a printer
- Updike's Merrymount Press became famous for the quality of its work

It is now 18 years since the death—in January, 1942—of Daniel Berkeley Updike, American printer. In all probability these intervening years would not have been kind to the man whom Stanley Morison called, "The last and most widely influential of the notable group of Victorian writers learned in both the practice and the history of the printing and allied trades." Economic developments in the printing industry as presently constituted would have found Updike aloof, not simply because of his own sensitive nature, but because the conduct of most successful midcentury commercial printing establishments leaves little room for the sort of individuality practiced by the great Boston printer. But however much we may claim that Updike would be an anachronism in the present-day industry, the fact remains that his work over a span of 50 years offers inspiration to every serious printing craftsman.



Daniel B. Updike

Had Only Handful of Types

In an era when typographers are engulfed by the tidal wave of new type designs, it is somewhat comforting to resist the pressures of typefounders by thinking of Updike's Merrymount Press and its vast output of commercial printing, utilizing only a handful of types. Of course, advertising typography as we know it would be virtually impossible with such limited facilities, but even the job printer has so many types available to him currently that he can scarcely find the time to become well-enough acquainted with any of them to be truly effective.

It will be worthwhile, therefore, to examine the work of Daniel Updike in order

to determine how his philosophy as a printer can be of help at a time when it appears that standards are difficult to maintain.

The Merrymount Press was established in Boston in 1893. Prior to this, Updike had worked for some 12 years at the offices of Houghton, Mifflin & Co., in a variety of

jobs which included running errands, sorting advertising, preparing book catalogs, and finally taking a hand in planning the format of advertising and publicity material. His dissatisfaction with this kind of work prompted him to set up his own office in which he planned the typography and design of books.

In the beginning he utilized the services of a man to help design the ornamentation of books. After a period he put in a supply of types, with which he supplied the additional service of composition, relying upon other printers for the actual printing

Part of a page from Updike's edition of the Book of Common Prayer printed at the Merrymount Press

Morning Prayer

¶ Then shall follow the Collect for the Day, except when the Communion Service is read; and then the Collect for the Day shall be omitted here.

A Collect for Peace.

O GOD, who art the author of peace and lover of concord, in knowledge of whom standeth our eternal life, whose service is perfect freedom; Defend us thy humble servants in all assaults of our enemies; that we, surely trusting in thy defence, may not fear the power of any adversaries, through the might of Jesus Christ our Lord. *Amen.*

A Collect for Grace.

O LORD, our heavenly Father, Almighty and everlasting God, who hast safely brought us to the beginning of this day; Defend us in the same with thy mighty power; and grant that this day we fall into no sin, neither run into any kind of danger; but that all our doings, being ordered by thy governance, may be righteous in thy sight; through Jesus Christ our Lord. *Amen.*

¶ The following Prayers shall be omitted here when the Litany is said, and may be omitted when the Holy Communion is to follow.

¶ And NOTE, That the Minister may here end the Morning Prayer with such general intercessions taken out of this Book, as he shall think fit, or with the Grace.

of the work. In this field, Updike was actually pioneering, as trade composition in the form we now know it did not become a reality until 1899. In fact, the office of typographic consultant was practically unknown. As the work load increased, he found it was necessary to install his own presses, since "without our own machines, our press-work was uneven and expensive," Updike said.

The Merrymount Press soon developed a sound reputation for careful printing. It is interesting to note that Updike resisted all pressure to make his establishment a "press" in the image of the short-lived private presses of the period. In fact, many a present day jobber can take note of Updike's aims, as stated in the bibliography of the press in 1934, "... a simple idea had got hold of me—to make work better for its purposes than was commonly thought worthwhile. . ."

Produced 14,000 Printed Pieces

The extent to which he succeeded is obvious when we examine the output of the Merrymount Press. In the same bibliography Updike lists some 14,000 pieces of printing as having issued from the press in a 40-year period, which is certainly not a dilettante effort.

In an address following Updike's death, Stanley Morison—the great typographic historian—stated that "The Merrymount Press may be said without exaggeration . . . to have reached a higher degree of quality and consistency than that of any other printing-house of its size, and period of operation, in America or Europe."

All of this indeed, with a staff of seldom more than 30 persons at the height of its operation, and with typesetting by machine being produced only in its last few years. This machine happens to have been the Monotype machine, and the first type which Updike machine-set was Times New Roman. He was the first American printer to acquire the letter.

Relied Mainly on 15 Faces

The types which bore the brunt of Merrymount printing were Caslon, in a late 18th century cutting, a Scotch Roman, Mountjoye (now called Bell), Janson, Oxford, French Oldstyle, Bodoni, Poliphilus, and Lutetia. Two privately cut letters were Montallegro and Merrymount, the latter having been cut by Bertram Goodhue, originator of Cheltenham. The collection was rounded out by a French script, and three blackletters.

It may be noted that although Updike acquired the Janson type in 1903, there is no mention of the designer, Anton Janson, a 17th century Dutch punch cutter, in the famous two-volume work, *Printing Types, Their History, Forms and Use*, which is universally recognized as the standard work on the history of type. Updike produced this great study in 1922, from his (Turn to page 103)

Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer machine problem questions addressed to him in care of this magazine

Damaged Mats, Sleeves

Q.—Occasionally, when we cast one word on a five-em line with a band on each side of the word and a thin space on each end, one of the thin spaces gets a damaged ear, due, of course, to creeping up. The front jaw space and rails are OK. We use Teletype bands. Line stop and jaw springs are also OK.

We also have a problem with sleeves from the Teletype band splitting on one of our machines. Half of the bands split on the bottom in one year on this particular machine. Will you please tell me what causes this? I am enclosing one of the split sleeves.

A.—Setting short lines is probably the major cause of tight lines. When the ears of the mats get mashed due to tight lines, there are usually two reasons.

First, the first elevator back jaw is usually worn or sprung, allowing the end mat or mats to creep up over the duplex rail, and second, the vise automatic stop does not function soon enough. The vise automatic stop should be set so that the mold disk will not advance far enough to damage the mats in a tight line.

While the spaceband sleeve submitted is split and bent at the bottom, this damage was not caused by ordinary wear and tear, but came about as a result of some kind of an accident.

You have failed to describe the circumstances under which it was damaged, so we can only guess at the possible cause. Since the bottom of the sleeve is bent towards the right, it might be reasonable to assume that the band was damaged while the line was being delivered to the first elevator head.

Spacebands are often damaged when the line delivery carriage becomes disconnected, when a pin works out of the spaceband driving mechanism, or when a mold screw works loose.

Quite frequently spacebands are damaged when there is only one band in a line. Excessive pressure of the justification spring and the angle of the driving block are responsible for this condition. For this reason we recommend a $\frac{3}{16}$ -inch collar on the upper end of the brace just below the driving block. This will keep the driving block in a horizontal position at all times and will stop this particular type of spaceband trouble.

Correct Crucible Heat

The temperature of metal in the pot crucible for best functioning in casting slugs should be between 535° F. and 540° F. Some variance is allowable due to the temperature of the crucible throat and mouthpiece.

Matrices Pi When Transferring

Q.—What causes a line of matrices to spill in the pi box at transfer to second elevator? We have this trouble about three times a day.

A.—If the second elevator is in its upper guide when the line is pied, the trouble is due to the transfer slide not being held by the releasing lever of the elevator top guide. The releasing lever may not be holding the slide back because the slide fails to move far enough to the left to allow the releasing lever to drop in front of the block on the slide. To remedy this trouble, loosen the two screws in the transfer slide cam roller lever, and while the slide is held to the left just behind the releasing lever, press the roller into contact with the surface of the cam and tighten both screws.

On old machines there should be a clearance of approximately six points space between the slide and the releasing lever. This extra allowance is for the play in the parts of older machines due to years of wear. Even on new machines a clearance of two points space is better to insure proper locking of slides.

Minor Linotype Adjustments

Here are some minor Linotype adjustments that are important for good slugcasting operations.

Allow $\frac{1}{2}$ of an inch between the collar and the machine bearing in the main clutch.

Set the automatic pawls for stopping and safety $\frac{1}{8}$ of an inch from the edge of the cam.

Set the automatic stopping pawl $\frac{1}{4}$ of an inch on the upper stopping lever.

On the vertical lever allow $\frac{1}{2}$ of an inch between the lower stopping lever and the forked lever.

Allow $\frac{1}{4}$ of an inch between the upper lug and the automatic stopping pawl on the vertical lever.

On the starting lever allow $\frac{1}{2}$ of an inch between the eccentric screw and the vertical lever lower lug.

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Plate Storage Provides Library of Valuable Material

- Western Printing & Lithographing Co. has model storage department
- Four-man team keeps files of plates, proofs, films, and press sheets
- It supplies the firm's salesmen with useful materials for future projects

Four men operating on two shifts conduct the business of Western Printing & Lithographing Co.'s plate storage department in Poughkeepsie, N.Y. Vito Sette is in charge of the department with three assistants—Glenn Johnson, Matthew Morrison, and George Ose. They are responsible for the storage of materials and the maintenance of accurate records for their area.

In the lithographic area they file press plates for future rerunning. To insure that the second edition will match the first edition, the original press color okay sheet is filed. In the event that plates will be made over, the positives or other platemaking material are also filed.

The original color separation negatives and type matter are stored since they are of great value for future projects. A portion of the four-color artwork appearing in the 16-volume *Golden Book Encyclopedia* recently produced by Western was picked up from the company's library of artwork in the plate storage areas at Poughkeepsie and Racine.

Storage provided for letterpress printing, includes the plastics, together with rubber plates molded from them for the body of Dell novels, and the zinc engravings used on Dell comics.

The plate storage department ties in with the cost department to keep the charges current with the sales organizations for the storage of their materials. The plate storage department also works closely with the sales units on new items by informing them of the materials on hand for future projects and of those available for foreign licensees. Service is also rendered to the production office by informing it of the sizes and availability of plates for reruns.

The day-to-day functions of this department, when a job is completed in the pressroom, is to secure the plates and OK'd sheets and file them. It also collects the platemaking materials from both the

original and press platemakers and files them. In this manner the complete job is handled in a minimum of time and with the greatest possible accuracy.

On jobs planned for the presses, the materials are delivered to each department as required. When the job is scheduled for the press, the plate storage department is responsible for placing the job ticket and press OK, progressive proofs, and art work (on new jobs) in the hands of the pressroom foreman.

Interplant shipments of materials are sorted, organized and generally handled

through Western's plate storage personnel. Frequently on larger jobs, interdepartmental movements of materials are handled by the storage unit to check on the completeness of the materials and to fully utilize their sorting and organizing ability. This function is also performed by the storage unit on jobs in which Western and some other company are sharing the processing.

The work is varied, according to Western, but requires attention to detail and accuracy. The company has found working in the storage department to be excellent training for future apprentices in the printing craft areas. In the last three years the plate storage department has transferred 12 men to the offset pressroom, composing room, press platemaking department, and litho art department.

A record of plates, art work, films, proofs, and press sheets is kept by the plate storage department at Western Printing & Lithographing Co.'s Poughkeepsie, N.Y., plant. The department sends plates, art, and OK'd proofs to the pressroom when a job is run and files them when it is finished.





In one part of storage department lithographic plates with identifying press sheets are hung in vertical racks. One of the services of the department is to keep sales and production staffs informed in regard to the descriptions and sizes of plates that are available for reruns as well as the availability of art or film suitable for new jobs. Western recently produced 16-volume encyclopedia, relying heavily on art in its files

Lithographic plate edges must be rolled flat before the plates can be stored in the racks and recorded. Because of the storage department's efficient recording, sorting, organizing methods, it usually is responsible for handling shipments of materials between departments in the plant and also from one of Western Printing & Lithographing Co.'s six plants to any of the others. Plants are located in four states, coast to coast



Value of Treated Electrotypes Pointed Out

Experience shows that the treatment of electrotypes reduces makeready time in the pressroom, John Andrews of the Globe Engraving & Electrotype Co. told a Folding Paper Box Association Production Forum in Chicago.

He represented the Chicago Duplicate Printing Plate Council on a letterpress printing plate session moderated by Dr. Marvin C. Rogers. Mr. Andrews cited his experience working with three different treating methods since 1936.

"If treated electrotypes did not reduce makeready time in the pressroom," Mr. Andrews said, "printers would not be willing to pay the additional cost. Also, treatment minimizes plate breakage due to the fact that the plate rides snug to the bed."

There is a special advantage in treating multicolor curved plates, he said, because a common impression cylinder is used for all colors on many rotary presses. This precludes any press makeready.

Only one of the three treatment methods used, according to Mr. Andrews, is unaffected by the heat applied in the manufacture of laminated plates. Another gives a good gradation of tone in halftones, but is limited to .004-inch differential in dimensions. With the other two processes, it is possible to put in .006 of treatment, he said.

"For these reasons the printer should tell his platemaker the dimensions he would like to have in a treated plate. Cost-wise, all three processes are comparable," Mr. Andrews said.

POINTERS for PRINTERS

The Inland and American **PRINTER** and **LITHOGRAPHER** pays \$5 for each item published in this department

Best Way to Order Ink

When you order ink, if possible, send a sample of the stock, information on the make and model of the press, and a general idea of the type of form to be run. Black is usually the basis for figuring the amount of ink you need. For colored ink, you can generally figure the following percentages based on the amount of black needed: yellow 45%; red, 25%; blue, 15%; green, 25%; brown, 25%; white, 65%; aluminum, 5%; gold, 15%; duotone, 15%.

How to Sell Extra Color

The next time you set a letterhead, label, or any other piece that might look good in two colors, try this. Select the lines or cuts that would be best in color and clean them carefully. Then put colored ink on them with a small hand brayer and pull a proof. You will have a two-color sample in perfect register. Then, show the one-color and the two-color jobs to the customer and suggest that he might prefer the attractive two-color job at only a slight extra cost.

Here's a good way to show the proofs on this kind of job. To begin, have ample margins on the proof paper. Put a piece of card the exact size of the printed piece under the proof. Go around the edge of the card with a rule to give the proof an embossed look.

Better Line Gauges and Type Sticks

Since line gauges and type sticks are among the most used items in a composing room, make certain they are the rustless kind for good visibility. I replaced a type stick with a rustless one in 1937, and it is still as good as new.

Discard the old-style brass line gauges that have a black background with the newer kind that have aluminum and black numerals. After many years ours show no signs of wear.—JOHN NESTLER, Mercury Printing Co., Tampa, Fla.

Quick Solution for Rising Spaces

If spaces between words in a badly-justified type form persist in rising despite the pressure applied to the quoins, and time will not allow the lines to be reset, try this. Soak quarter-inch strips of thick blotting paper in water, and while they are still wet use them as sinkers down the sides of the pages. Apply side pressure to the quoins until the blotting paper is squeezed into the shape of the line ends. This treatment should keep the spaces in place.

How to Secure Metal Counters

Every precaution must be taken to be sure that metal counters glued under tympan sheets are effectively secured. Oiled tympan does not take readily to the fish glue customarily used. We, however, have had good success with glue made from milk, such as Elmer's glue, which shows far higher sticking qualities.—JOHN W. NESTLER, Mercury Printing Co., Tampa, Fla.

Prevent Slipping Roller Trucks

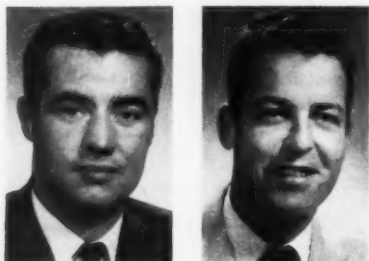
If the roller trucks slip on a platen press, sprinkle a little raised letter compound on them, and in a few minutes they will be rolling as smoothly as they should be. Even compound that is too old to raise type will do a good job on roller trucks. It will also provide better inking on the form and quieter vibrators.

THE SPECIALTY PRINTER

Direct Mail Firm Creates, Sells Promotional Ideas

- Two college students started the company to augment their GI Bill funds
- Curtin & Pease turned out letters on one mimeograph machine in 1948
- The company quickly gave up price selling as a basis for its work

Eleven years ago, two ex-GI's attending the University of Toledo bought a War Assets Administration mimeograph ma-



Jim Curtin (left) and Gene Pease are the founders of Curtin and Pease, Inc. Jim is the sales manager and Gene supervises firm's production

chine for \$120. Armed with the mimeograph machine, a portable typewriter one of them got for Christmas, and one stall of a three-car garage, the two men started in business.

Today, they have franchised offices in 32 cities, employ 25 people in the Toledo home office, and guide direct-mail programs for some of the largest companies in the United States.

Jim Curtin and Gene Pease decided to go into the letter shop business to subsidize the \$90 per month they received from the government while attending the University of Toledo. They felt the part-time letter shop would help them earn as much as they could earn in a part-time job. To make a long story short, they soon found out that the letter shop business was mighty competitive and, to make matters worse, as the economy began to settle down to a "peace time" economy, the competition in their field, as in most other businesses, became more severe.

Jim was the salesman of the two-man organization while Gene was the production head (he cranked the mimeograph machine). It didn't take Jim long to find out that duplicating was not only hard to sell, it was almost impossible to find any-

one interested in buying it except for interoffice forms. It became quite clear that he was going to be out looking for a part-time job again unless something could be done to improve the business and improve it quickly.

One evening, between homework and a "colicky" new baby, he was reading the newspaper and glanced at the birth list. Suddenly he got an idea.

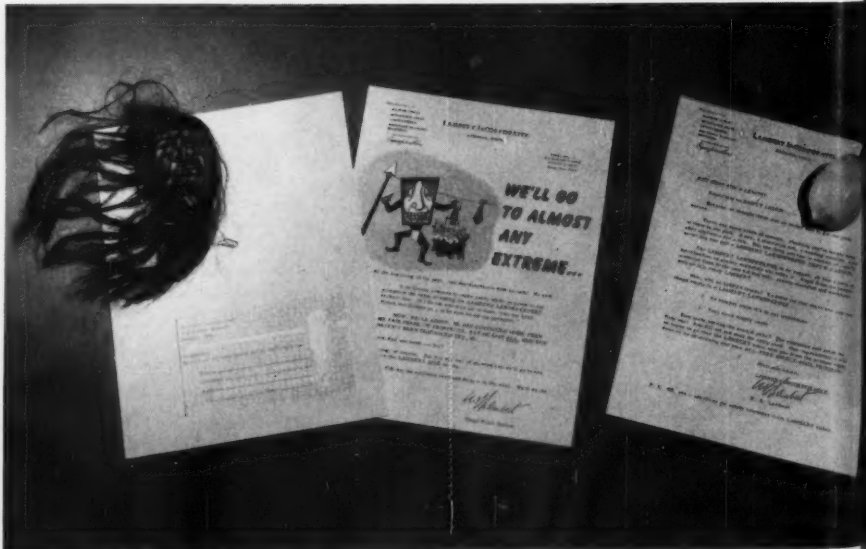
The next day, he went to a leading photographic studio and convinced the owner that a card with an attractive picture of a baby mailed to the birth list would bring the owner additional business. Being a businessman in need of business, Jim had the owner photograph his baby. Result: free model and free picture. The birth list was worked to death. Jim sold a direct-mail program to a diaper service, a furni-

ture store, and to anyone else who would listen. He learned quickly that it was much easier to sell an idea to increase sales than it was to sell a brochure, a catalog page, or letterheads.

The growth of Curtin and Pease wasn't and isn't easy, but it's easier. It's easier to sell an idea than it is to sit around waiting for the phone to ring, bid on a job, and then watch it go to someone else on a lower bid. The company feels no one can underbid ideas. The Curtin and Pease formula must be right because letter shops all over the country have joined their organization under the banner of DMCP Associates, Inc. This organization is getting stronger all the time. Right now, DMCP is advertising in over 30 publications. Furthermore, its direct mail advertising programs have received a great deal of national publicity.

A Trans-World Airlines letter is particularly interesting because of the number of operations involved. It was mailed in a quantity of 30,000 for less than 15 cents each, including postage. The TWA

Shrunk heads and simulated lemons are among the items that Curtin & Pease, Inc. has used to draw attention to the mailings the firm sends out for its clients. The direct mail company makes a policy of selling ideas first, backed up by service and excellent production. It has steered clear of price selling almost since its beginning as a one-mimeograph shop in Toledo, Ohio. Today Curtin and Pease has franchised offices in 32 cities and does work for some of the country's largest companies



TWA presents

4 JETSTREAM FLIGHTS WEEKLY from Chicago

Two flights to Paris Gateway - Two flights to London Gateway!

We think you will agree - that's service, but on the other hand, that's why we're in business ... to serve you!

If you are planning a European vacation this spring or summer, you will certainly be interested in flying in TWA's newest, most luxurious airplane, the Jetstream. It's famous for superb cuisine, its magnificent appointments and its long range (actually, TWA has the only non-stop flights from Chicago to Europe.) Now you will be even more pleased with the inauguration of these four convenient schedules to Europe.

Flights through the London Gateway will leave Chicago on Sunday and Friday and will fly non-stop to London. Flights through the Paris Gateway will leave on Wednesday and Saturday. Wednesday's flight stops at Detroit, Shannon and then Paris.

Saturday's flight is non-stop to Paris. Both flights and every flight to Europe is a Jetstream and all Jetstreams carry First Class and Economy passengers.

I would like to send you TWA's Jetstream schedule to and from Europe. Just fill out and mail the postage-free card enclosed.

Sincerely yours,
George V. Lambert
 George V. Lambert
 District Sales Manager

P.S. If you plan an early trip to Europe, you will be interested in knowing we will have two flights weekly through the Paris Gateway beginning April 28, 1959.

TWA 37 SOUTH WABASH CHICAGO 3, ILLINOIS for reservations call **DEARBORN 2-7600**

*JETSTREAM is a service mark owned by TWA exclusively.

Curtin and Pease, Inc. prepared this unusual mailing to promote Trans-World Airlines' new schedule of four flights each week from Chicago to Europe. The letter was printed on a 1250 Multilith machine. The number 4 and the Big Ben clock and Eiffel Tower, symbols of London and Paris, were die-cut and pasted on the letter which was cut so that when it was opened the die-cut figures popped out, giving an unusual three-dimensional effect. Cost was under 15¢ each for a quantity of 30,000

letterhead and letter were printed on a 1250 Multilith machine as were the pop-ups of the Eiffel Tower and the figure 4.

The letter, the Eiffel Tower, and the figure 4 were then sent to a letterpress printer for die-cutting. The letter received two perpendicular slits running right along the top fold and spaced evenly apart. At the same time, two V's on their side were scored to the right of the slits.

To attach the tower and the figure 4 to the letter, it was necessary to turn the letters over and push and fold the scored "V" the opposite of the letter fold. The tower and figure 4 were then pasted to the bottom of each "V" with a spot of rubber cement. The letter was then folded with the bottom third overlapping the top third. When the letter was opened, the 4 and the tower popped out of it giving an unusual three-dimensional effect.

Curtin and Pease has a minimum of printing equipment. Actually, just enough

to give rapid service for short runs. Their home office equipment consists of three 1250 Multiliths, an imprinting press, 12 automatic typewriters, platemaking and stripping equipment, as well as an array of automatic equipment for inserting and mailing the pieces the firm produces.

Most of their big mailings are sent to offset printers for competitive bidding, leaving their time for ideas. Many of their offices have big offset equipment and most of them have 14x20-inch or 17x22-inch presses.

Curtin and Pease employs three full-time artists and two full-time copywriters. In addition to the creative staff, they have three full-time account men (salesmen) working in the Toledo area.

Curtin and Pease and DMCP Associates, Inc., say they have come a long way on the value of selling ideas as a basis for their expanding business. The production takes care of itself.

Next Month...

February looms bright and clear as the New Year gets a running start with the settlement of the steel strike. You can get a fast start, too, by following the business-getting, money-making, educational, informative articles and departments.

If you are thinking of building a new offset or letterpress plant, or combination plant, read Olin Freedman's ideas on how to do it.

New plants are always in the news, and here's one about a brand new Canadian plant that's a wonder. We don't have a corner on plant design in this country!

How do you store offset plates, negatives, etc.? Watch for Charles Latham's article.

Good plant management involves tax planning; you'll want to pick up these hints for doing a better job in your own planning.

You'll never forget the printing sale John Trytten tells you about in his series on selling printing.

What are the problems involved when you make process color plates on an electronic engraver? Here's a man who'll give you the answers.

Small printers can avail themselves of machine accounting. One graphic arts association does it on a group basis; it's easy to find out about it!

There's more than one way to sell printing, and Ovid Riso will tell you about another in his series.

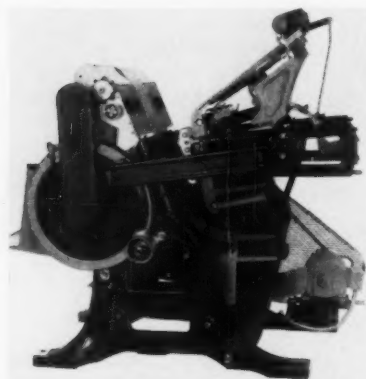
"Green" paper in an offset plant can be a problem. You'll get suggestions on how to prepare it for presswork.

Do you know the display type faces being used in national advertising most frequently? Typographic Scoreboard will tell you.

Twenty regular departments will be loaded with special features, too.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES



A-K-Continuous forms press has been added to Brandtjen & Kluge graphic arts equipment line

Continuous Forms Press By Brandtjen & Kluge

Brandtjen & Kluge, Inc. has announced an addition to its line of graphic arts equipment—the A-K-Continuous Forms Press.

The press has been specifically designed to fill the printers' needs for a versatile, short-run forms press. It will print any of the edge-punched forms from 2½ to 19 inches in width and from 3 to 17 inches in advancement. The unit can be used to crash imprint multiple part forms already collated.

The press consists of a forms feeder attached to a 12x18, four-form-roller platen press. The stock, zigzag folded, and placed between the legs of the bed, is drawn up over the face of the platen by two pin wheels that control the feed and register. Correction for register, either vertically or horizontally, does not require relocking the form. Stock for use with this press (zigzag folded, edge-punched, and perforated, and with varying amounts of printing) is available from many different firms.

For information: Brandtjen & Kluge, Inc., Gaultier St. at Como Ave., St. Paul 3, Minn.

CTS Cleaner-Transparentizer

CTS, a new liquid for transparentizing, cleaning, and sealing intermediates and one-sided materials has been introduced by the Ozalid Division of General Aniline and Film Corp. It is suitable for transparentizing opaque paper stocks for use as masters in making offset printing plates,

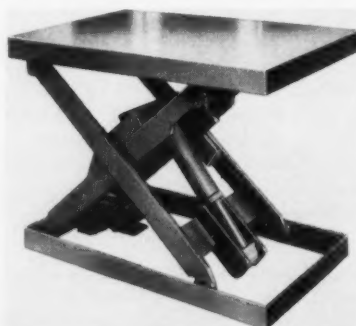
dialzo and silver emulsion reproductions; cleaning soiled records; restoring vitality to deteriorated paper; removing pencil lines and smudges from paper or linen, and for proofing tamper-proof master file copies.

For information: The Ozalid Division, General Aniline and Film Corp., 42 Exchange St., Johnson City, N.Y.

New Production Lifts

A new series of production lifts has been designed by the Autoquip Corp. Labeled the Porta-Lift line, the new series is available in a number of sizes and lifting capacities. The Porta-Lift may be used for any situation in which a production lift is required, such as feeding, receiving, leveling, positioning for presses, etc.

The unit may be moved to any position without any installation time or cost. The Porta-Lift retains the typical Autoquip design of lowering to barely inches above the floor level when not in use. A new flip-top, which permits accessibility from



New production lifts developed by Autoquip

any angle for servicing, has been incorporated. The automatic control may be set to raise and lower the device.

For information: The Autoquip Corp., 1140 S. Washtenaw, Chicago 12.

Clydesdale 12x15-Inch Camera

Process Cameras & Equipment, Inc. has added a 12x15-inch Clydesdale camera to its line of process cameras. Requiring only 20x72 inches of floor space, the camera can be operated either in an open room or enclosed darkroom area. It can be used for Xerography, line and halftone negatives, positive reproductions on film or paper, and silk screen negatives.

For information: Process Camera & Equipment, 1153 W. Grand, Chicago 22.

Kodalith Transparent Stripping Film, Type 3

Two graphic arts film components—a high-contrast, photomechanical emulsion and a durable stripping base—have been combined into a new product by the Eastman Kodak Co. Kodalith Transparent Stripping Film, Type 3, combines Type 3 emulsion with a stripping support of remarkable thinness and durability, according to Eastman. The new film can be stripped either wet or dry.

The stripping film provides the photo-engraver with the durability needed in handling for reversal, combination, and insert work. It has a tough, thin stripping skin, a stable temporary support, and an antihalation backing, Eastman reported.

For information: Eastman Kodak Co., Graphic Reproduction Sales Div., Rochester 4, N.Y.

Portable, Motorized Skid Turner

A portable, motorized skid turner that is completely push-button controlled has been introduced by Woodward Research Co. It can flop a two-and-a-half-ton skid of paper in less than a minute, providing support for the stock at all times so that squeezing that might cause offset is avoided, according to the manufacturer.

The turner can handle skids up to 52x76 inches and piled from 22 to 74 inches high. It requires no foundation pits, steel beams, or other installations, and can be moved from one part of the plant to another, or permanently installed as a fixed unit.

For information: Woodward Research Co., 160 Howard, Rochelle Park, N. J.

A portable, push-button skid turner, made by Woodward, turns 2½-ton skid in 55 seconds



THE NORTHWEST PAPER COMPANY MILLS AT CLOQUET AND BRAINERD, MINNESOTA



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Northwest Velopaque Cover
Mountie Text
Mountie Offset:
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North Star Offset
Northwest Bond
Northwest Ledger
Northwest Mimeo Bond
Northwest Duplicator
Northwest Index Bristol
Northwest Post Card
Mountie E. F. Book
Mountie Eggshell Book
Mountie E. F. Label
Mountie E. F. Litho Label
Carlton Bond
Carlton Mimeograph
Carlton Ledger
Carlton Duplicator
North Star Writing
Non-Fading Poster
Map Bond

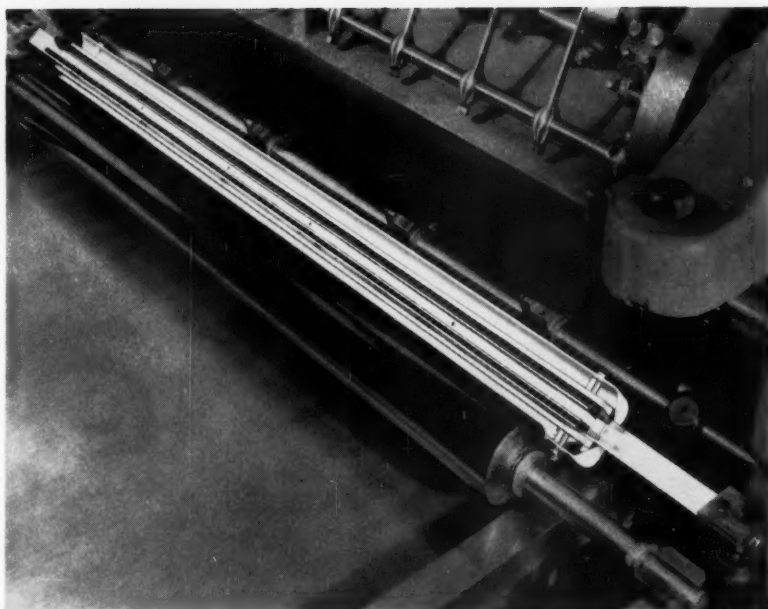
ENVELOPE PAPERS

Mountie
Northwest
Nortex White
Nortex Buff
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Nortex Ivory
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Papeteries
Drawing
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Register
Lining
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Coating Raw Stock
Cup Paper
Tablet

Lithographed upon Regular MOUNTIE OFFSET
25x38—70 Pound



This new wash-up attachment has been developed by Miller Printing Machinery Co. for its cylinder letterpresses. The company reported that with this device an inker may be cleaned in two minutes.

Miller Wash-Up Attachment

The Miller Printing Machinery Co. has developed a new wash-up attachment for its line of cylinder letterpresses. According to the company, with this device an inker may be thoroughly cleaned in two minutes, a job that heretofore has required about 25 minutes.

In washing up, kerosene solvent is applied to a roller in the inking cluster. The press is run for a few seconds to distribute the solvent through the system. The inking cluster is rolled back, and the form roller closest to the cylinder is removed and cleaned separately. The Miller press washer is placed in the form roller sockets and the inking cluster is rolled into closed position, bringing double blades in contact with a steel vibrator roller. The press is then run at medium speed for about one and a half minutes for a thorough cleaning of the inking system, including the ductor roller, ink plate, and form, the firm reported.

Magi-Plate Speed camera will take 20x28 copy



The manufacturer recommends that an absorbent material, such as paper toweling, be inserted in the trough of the press washer. If this is done, the trough need not be cleaned for several press wash-ups, Miller claimed.

The press washers are available in three sizes to accommodate the Miller SG and Simplex 20x26, Miller SW single-color and TW two-color 21x28, and Miller SY or Major single-color, and TY two-color 27x41 letterpresses.

For information: The Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33.

Camera Speed Magi-Plate; Magi-Plate Speed Camera

The Photorapid Corp. has added the Camera Speed Magi-Plate to its line of equipment. The aluminum offset plate requires no film and can be made press-ready in less than one minute, the firm reported. The new plate can be used with present optical cameras through the use of an automatic processing accessory, or with the new Magi-Plate Speed Camera which was designed for it.

The Magi-Plate Speed Camera was designed in West Germany. It is mounted on a solid steel stand of all-welded construction and is 50 inches high, 59 inches long, and a maximum of 68 inches wide. Camera will take copy up to 20x28 inches.

Additional features on the camera include a built-in electromagnetic shutter with exact control equipment and built-in time switch, and an automatic swing-out copy light.

For information: The Photorapid Corp., 142 Oregon St., El Segundo, Calif.

ATF Lithomaster Line Includes Plastic Plates

The Lithomaster line of plastic plates and chemicals for small offset presses and duplicators has been announced by American Type Founders Co. The plates are available in 10x15-inch through 17x22-inch sizes, either as presensitized plates for photographic exposure or as direct image plates for mechanical copy reproduction.

On the working surface the plastic plates have a thick white plastic coating similar to lithographic stone. They are packaged in quantities of 100. Both the photographic plates and the direct image plates are for use on standard commercial offset presses and on regular duplicators.

Single-step processing makes presensitized photographic plates easy to prepare. After the plate is exposed in the vacuum frame, the surface is wiped with desensitizer and run on the duplicator or printing press while still moist. The image is visible upon exposure; it is unnecessary to develop or otherwise test a plate to see if it has been properly made, ATF claimed. In all other ways, the plate is handled the same as standard zinc or other presensitized plates. The new Lithomaster plates are rated at 5,000 copies though larger runs are possible under optimum conditions, the company reported.

Direct image plates are available in four grades, short run, medium run, long run, and Zerox. On direct image plates, the image may be applied directly by means of a typewriter with a silk ribbon, a one-time carbon paper ribbon, or with special pens, pencils, crayons, etc. Images of type, line cuts, and halftones may also be applied by proofing on any standard proof press, the firm said.

For information: The American Type Founders Co., 200 Elmora Ave., Elizabeth B, N. J.

Powerlith Developer Concentrate

Chemco Photoproducts Co., Inc., has introduced a new two-part formaldehyde type film developer in concentrate liquid form, designed to improve platemaking and darkroom operations. Powerlith Developer Concentrate is premixed to provide exact bath formulation when added to equal proportions of water. The new developer eliminates the time-consuming hand-mixing of powders, according to Chemco Photoproducts.

For information: The Chemo Photoproducts Co., Inc., Glen Cove, L.I., N.Y.

Tuscan Text Sheet

The Peninsular Paper Co. has added a text weight paper to match its Tuscan Cover line. Called Tuscan Opaque, the text paper is available in white only in 38x50 inches, grain long, 70⁺ text weight.

For information: The Peninsular Paper Co., Ypsilanti, Mich.

Short Run Flexographic Offset Press by KamRu

A flexographic offset press suited for short run, fast makeready and fast color changes has been announced by the Kam-Ru Products Corp.

Features of the press include close register of two colors printed in one pass; manual or automatic feeders, and quick, easy color changes. It prints with either rubber plates or type.

Adjustments allow not only the printing of fine lines and large solids, but also halftones. Exceptional color density and area coverage, along with sharpness of line cuts and halftones, is due to use of the offset method, according to KamRu.

The machine is adaptable to flexographic printing on such items as toy balloons, sponge and inflated balls, rubber and plastic toys, and unusually-shaped rubber, plastic, and wood products.

For information: The KamRu Products Corp., 503 Lockwood Ave., Sandusky, O.



KamRu flexographic offset press suited for short run, fast makeready, and fast color changes

Camco Knife Folding Machines

Crawley Book Machinery Co. has been named the exclusive United States distributor for the Camco knife folding machines manufactured by the Camco Machinery Co. of Letchworth, England.

For standard book and publication work, the folding machines range in size from 46x56 to 46x72 inches. The new 52x76-inch folding machines, designed

by Camco for use with the 76-inch rotary presses, are said to have various imposition layouts for handling signatures for 6x9, 7x10, 9x12, as well as other book, magazine, and publication sizes. These units were designed for folding 8, 12, 16, 24, 32, and 64 pages.

For information: The Crawley Book Machinery Co., Newport, Ky.

Foto-Rex Typesetter



Foto-Rex typesetter produces display in black and white. Complete alphabets from 14 to 72 points are available, the company reported

The Electro-Rex Corp. of America has introduced the Foto-Rex typesetter, a photolitering machine. It was developed to aid the small- and medium-sized printer who needs the advantages of phototype composition but has not been able to afford it, the company reported. The typesetter produces display in black and white.

Complete Foto-Rex alphabets from 14 to 72 points, which include hand lettered styles, are available. Each Foto-Rex letter is a separate unit and measurements are indicated by points. Dimensions are 6 $\frac{3}{8}$ x 6 $\frac{3}{4}$ x4 $\frac{1}{2}$ inches.

For information: Electro-Rex Corp. of America, 367 Park Ave., S., New York 16.

Two Types of New Kodagraph Autopositive Papers Available

A team of high-speed Autopositive papers, which meet the need of the printing industry for a quick, easy way to obtain proofs of paste-ups, has been introduced by the Eastman Kodak Co.

According to the manufacturer, Kodagraph Autopositive projection papers will make positive prints from positive originals when exposed in a process camera or enlarger. No negative is involved in the direct positive copy process. It was reported that because the papers are not limited to contact printing, as are conventional positive-type papers, enlarged or reduced copies can be made.

There are two types of this new paper, standard weight and extra-thin weight. Both papers have fast exposure times, comparable, the company claims, to the Kodagraph fast projection papers used for

making enlargements from microfilm and other reduced-scale negatives where short time exposure is essential.

Kodak reports that a special wash-off type emulsion makes the processing of papers faster and different from that of conventional photographic papers. The exposed paper is developed for one minute at 71° F in the Kodagraph Autopositive projection developer. The emulsion side of the paper is sprayed with water; the top emulsion layer crumbles and washes away, exposing the under layer and the positive image. Normal rising is required, and there is no stop bath or fixing bath, the firm claimed.

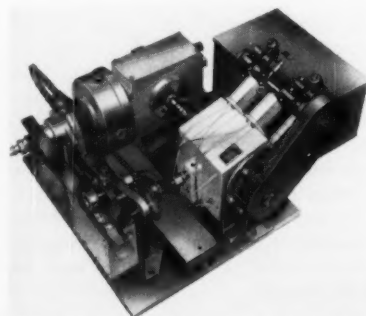
For information: Eastman Kodak Co., Rochester 4, N. Y.

Thermogrip Applicator

An applicator that can glue plain kraft box boards, materials surfaced with foil and polyethylene, and a variety of waxed boards has been developed by the United Shoe Machinery Corp. for its cord-like thermoplastic adhesives. The Model BW Thermogrip applicator capacity can apply 1,500 feet of $\frac{1}{4}$ -inch seam or 1,000 feet of continuous $\frac{3}{8}$ -inch seam per minute, the company claimed. The hot melt adhesive may also be applied in dots or other broken line patterns.

The new applicator is designed for use as a complete adhesive package primarily for straight-line gluing operations on both conventional or on specially-built carton-making or gluing machinery.

For information: United Shoe Machinery Corp., 140 Federal St., Boston 7.



Model BW Thermogrip Applicator for applying cord-like adhesives available from United Shoe

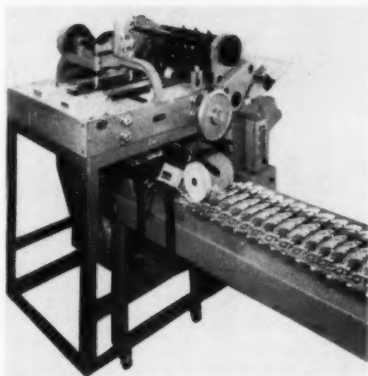
New Loose-Leaf Binder Line

A new line of loose-leaf binders, GBC 402 Premium Binders, has just been announced by the General Binding Corp., Northbrook, Ill. The multiple-ring binders are embossed with a simulated leather grain sealed over board.

According to the company, the rings are 50% broader than other types and provide increased strength. The binders are made in $\frac{1}{2}$ -, $\frac{3}{4}$ -, 1 $\frac{1}{8}$ -, and 1 $\frac{3}{8}$ -inch diameters.

For information: The General Binding Corp., 1101 Skokie, Northbrook, Ill.

Seal-O-Matic Designs Tabloid Folding Machine



Folding machine for the quarter-folding of tabloids at high speeds introduced by Seal-O-Matic

A folding machine for the quarter-folding of tabloids at high speeds has been announced by the Seal-O-Matic Machine Manufacturing Co. The machine is a chopper-type folder which quarter-folds from 4 to 48 pages from 8½x11 to 13x18 inches. Speeds up to 12,000 pieces per hour are maintained by means of a variable speed motor.

Accurate folds are guaranteed, Seal-O-Matic claimed, because the tabloids are registered from the folded edge, not from the uneven open edge. A movable side guide assures register. Dog ears are entirely eliminated. A tally counter for total counts is also supplied.

The quarter-folder is 3½ feet wide and 5 feet long. The portable delivery is eight feet long, is wheel mounted, and may be moved to a right angle position when in use or wheeled away when not in use.

For information: The Seal-O-Matic Machine Manufacturing Co., Inc., 145 Hudson St., New York 13.

Tamper-Proof Labels

A line of tamper-proof, pressure-sensitive, adhesive label stock in 18 colors has been introduced by Kleen-Stik Products, Inc., along with a new automatic roll label applicator.

According to the company, the label line, which includes gold and silver, has a strong adhesive which binds so firmly to the package that it is almost impossible to remove it; it is said to be tamperproof.

The label applicator will turn out approximately 250 labels a minute. It operates on either a trip lever principle activated by each package, or it can be timed to dispense labels at varying rates of speed.

For information: Kleen-Stik Products, Inc., 7300 W. Wilson Ave., Chicago.

Macbeth Xenon Lights

A line of Xenon lights for the graphic arts industry has been introduced by the Macbeth Arc Lamp Co. The new lights

utilize the pulsed Xenon lamp recently developed by General Electric; they are available in 1,000-watt, 2,000-watt, and 3,000-watt models for camera, printing, and other applications.

For information: Macbeth Arc Lamp Co., 141 Perkley St., Philadelphia 14.

Heat Seal Label Paper

Development of IMAC ML-5 heat seal, an improved label paper for prepackaging refrigerated products in supermarkets and packing plants, has been introduced by Nashua Corp. The new heat seal grade is designed to eliminate loss due to damage

of packaging films and products in the process of labeling.

According to the company, printing tests and actual press production trials also showed ML-5 to have excellent graphic qualities. Satisfactory performance was achieved in various equipment tests.

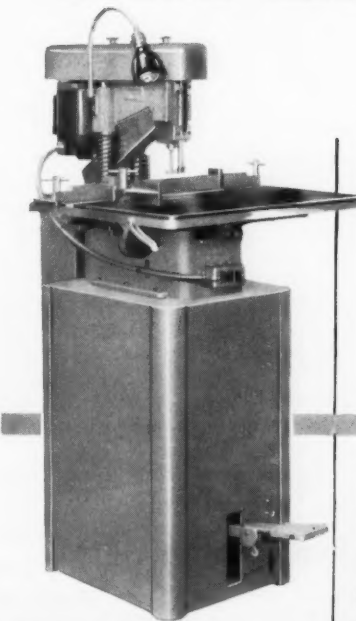
For information: The Nashua Corp., Nashua, N. H.

Larger Autographic Form Numbers

Ennis Business Forms, Inc. is offering ⅜-inch numbers on 6-inch and 6½-inch autographic register forms.

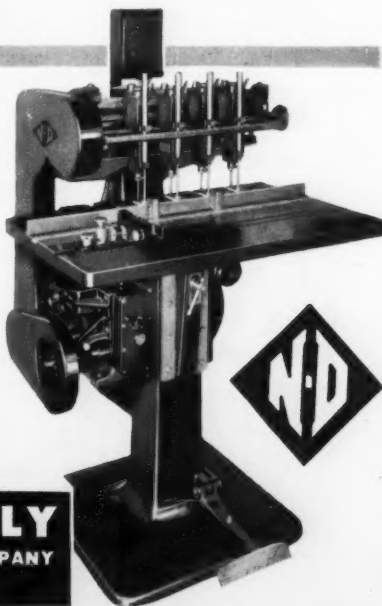
For information: Ennis Business Forms, Inc., Ennis, Tex.

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Table moves at touch of latch for each hole. Stock not rehandled. Dead-on accuracy always. Unit easily changed by you for AIR POWER. Ask for details.

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Drills up to 8 holes at once. Automatic table lift and swift return yields high speed operation. Adjustable for ordinary drilling or bookkeeping systems. Sets up easy. No tools needed.



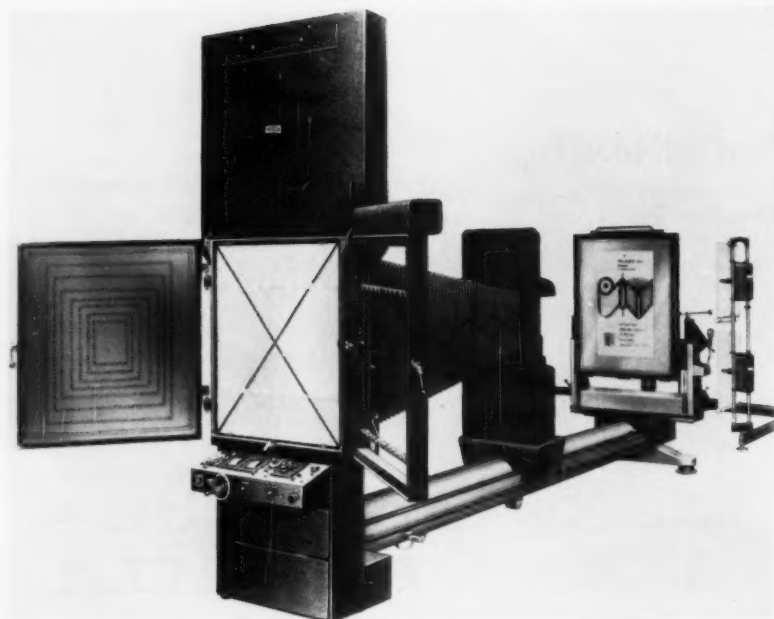
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SOLD BY LEADING DEALERS. CONTACT YOURS TODAY.

Three Cameras by Royal Zenith

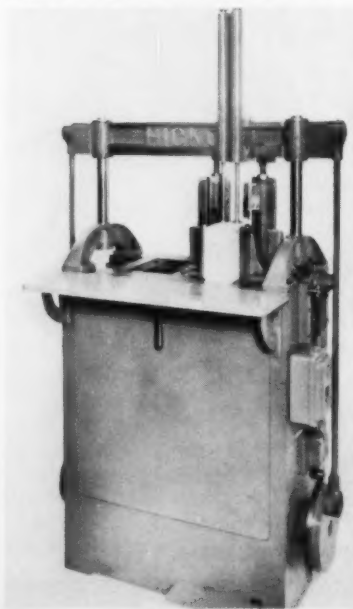


Horizontal Electronica darkroom camera, distributed by Royal Zenith, has 47x55-inch maximum copy size. Degree of enlargement or reduction is governed by the lens used in the automatic focus system

The Royal Zenith Corp. has been appointed U.S. distributor of the Electronica and Precisa, automatic-focus reproduction cameras engineered by Hoh & Hahne.

Two basic designs, in varied sizes and adaptations, are offered: the horizontal Electronica darkroom camera and the vertical Precisa, in both darkroom and non-darkroom models. All are equipped with automatic focusing, electronically-controlled, which automatically brings copy into perfect focus when size settings are

Duplex corner cutter cuts two rounded corners at one time on stock from 3 to 14 inches wide



made on a centralized control panel, Royal Zenith claimed.

Copy size for all three cameras is a maximum of 47x55 inches and the degree of enlargement or reduction is governed by the lens used, since any lens may be used in the automatic focus system, the firm reported.

Optional accessories include the Luxomat-Universal light integrator, a light unit and vacuum copyholder for back projection, a screen elevator, four-way masking blinds, three-point masking lays, a register scale system, and lenses that have varying focal lengths.

For information: Royal Zenith Corp., 180 Varick St., New York 14.

Duplex Corner Cutter

A duplex corner cutter that cuts two rounded corners at one time on paper or board from 3 to 14 inches wide is now available from W. O. Hickok Manufacturing Co. The cutter, called model number one, has two sets of interchangeable side guides for varying depths of stock. Minimum stock depth is two inches, and maximum is six inches. Knives range from $\frac{1}{8}$ of an inch to $\frac{3}{8}$ of an inch in radius, increasing in increments of $\frac{1}{16}$ of an inch.

For information: The W. O. Hickok Manufacturing Co., Harrisburg, Pa.

Crystal M Insulation Papers

A new line of insulation papers—inorganic, high temperature, fire resistant, and prepared from a special type of synthetic mica—has been announced by the Minnesota Mining and Manufacturing Co.

The new papers, called Crystal M, are expected to find application as fire resistant materials, thermal insulation, electrical insulation, and a variety of other uses, including fire resistant document paper, which will be of interest to commercial printers and lithographers.

For information: The Minnesota Mining and Manufacturing Co., 900 Bush Ave., St. Paul 6, Minn.

New Rol-A-Chart Visual Control Boards Developed

The Rol-a-chart division of Conley, Baltzer & Steward reports that printing production and customers' orders are easily and accurately scheduled with the Rol-a-chart, a new concept in visual control boards.

Rol-a-chart entries are made directly on a rotating, transparent, plastic sleeve with a marking pencil, and erased or changed with the wipe of a cloth. No typing, tabs, or cards are required.

According to the company, this continuous sleeve moves across a fixed grid so designed that any time interval from minutes to months can be utilized. As the rotating sleeve moves, all deadlines are



Rol-a-chart entries are made directly on rotating, transparent, plastic sleeve with a marking pencil

brought constantly closer so they can never be overlooked, the firm claimed.

For information: Conley, Baltzer & Steward, 494 Jefferson St., San Francisco 9.

Naz-Dar Color Mixer

The Naz-Dar Co. has introduced its paint mixer, which is designed to handle viscous screen process colors. The mixer features a special agitator which has four mixing actions. According to the company, it scrapes the sides and bottom of a pail, pushes material to side of a pail, and elevates mix from bottom and tumbles it.

For information: The Naz-Dar Co., 461 Milwaukee Ave., Chicago 10.



Printed Offset on Atlantic Offset, Regular Finish • Basis 80



The house was burning. Women and children trapped. You were doing ninety.

Did you save them?

Easily. *Anything* was possible the day your dad took you to the fire house and you climbed up on that shiny truck. What a proud moment!

It's really no different, is it, when a piece of good printing comes off the press? The halftones sharp. The colors sparkling.

Pride. We share it with you. Because good printing begins with good papers. And that's the only kind we make.



ATLANTIC FINE PAPERS

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, ME.





Offset printed in four colors on ATLANTIC
OFFSET Regular Finish, basis 80 pounds. Run
on 52 x 76 four-color press at 4,000 IPH.

Sharper illustrations with ATLANTIC OFFSET

Brilliantly white, for sparkling color reproduction. Surface-sizing and uniform bulk provide clean-cut impressions, reduce make-ready time. For offset, letterpress or gravure. Cover stock to match. In cartons and skids. Rolls on special order.

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Coronet Paper Products Co.
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GEORGIA
ATLANTA
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ILLINOIS
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Empire Paper Company

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FORT WAYNE
The Millcraft Paper Co.
INDIANAPOLIS
Indiana Paper Co., Inc.
MacCollum Paper Co., Inc.

KENTUCKY
LOUISVILLE
The Rowland Paper Co., Inc.

LOUISIANA
NEW ORLEANS
Alco Paper Co., Inc.

MAINE
PORTLAND
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MARYLAND
BALTIMORE
Garrett-Buchanan Co.

MASSACHUSETTS
BOSTON
John Carter & Co., Inc.
The Century Paper Co., Inc.
Von Olker-Snell Paper Co.
SPRINGFIELD
Whitney-Anderson
Paper Co., Inc.

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Paper Service, Inc.

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Chope-Stevens Paper Co.

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Wertgame Paper Co.
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Shaughnessy-Kniep-Hawe
Paper Co.
SPRINGFIELD
Wertgame Paper Co.

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CONCORD
John Carter & Co., Inc.
MANCHESTER
C. H. Robinson Co.

NEW JERSEY
NEWARK
Central Paper Co.
TRENTON
Central Paper Co.

NEW YORK
ALBANY
W. H. Smith Paper Corp.
BUFFALO
Franklin-Cowan Paper Co.
JAMESTOWN
The Millcraft Paper Co.
NEW YORK
Berman Paper Corp.
Duplicating Papers, Inc.
Inter-City Paper Co.
Majestic Paper Corp.
Geo. W. Millar & Co., Inc.
Milton Paper Co., Inc.
Pohlman Paper Co., Inc.
ROCHESTER
Genesee Valley Paper Co., Inc.

NORTH CAROLINA
HICKORY
Snyder Paper Corp.
HIGH POINT
Snyder Paper Corp.
CHARLOTTE
Snyder Paper Corp.
OHIO
AKRON
The Millcraft Paper Co.

CINCINNATI
The Johnston Paper Co.
Merchants Paper Co.
CLEVELAND
The Millcraft Paper Co.
COLUMBUS
Sterling Paper Co.
MANSFIELD
Sterling Paper Co.
TOLEDO
The Millcraft Paper Co.

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ALLENTOWN
Kemmerer Paper Company
LANCASTER
Garrett-Buchanan Co.
PHILADELPHIA
Garrett-Buchanan Co.
Molten Paper Co.
PITTSBURGH
The Darragh Paper Co.
READING
Garrett-Buchanan Co.

RHODE ISLAND
PROVIDENCE
Narragansett Paper Co.
John Carter & Co., Inc.

TENNESSEE
CHATTANOOGA
Sloan Paper Company

TEXAS
DALLAS
Olmsted-Kirk Company
FORT WORTH
Olmsted-Kirk Company
HOUSTON
L. S. Bosworth Co., Inc.
Olmsted-Kirk Company
WACO
Olmsted-Kirk Company

VIRGINIA
RICHMOND
Virginia Paper Co.

WASHINGTON, D. C.
Virginia Paper Co.

WISCONSIN
MILWAUKEE
Reliable Paper Co.

MONTREAL, P. Q., CANADA
Lauzier Paper Limited
TORONTO, ONT., CANADA
General Paper Company

THE PROOFROOM

By Burton Lasky

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Copy Editor Responsible For Style Uniformity

As I pointed out last month, one of the copy editor's prime responsibilities is to establish a uniform style. He must pay strict attention to compounds, capitalization, abbreviations, variable spellings, use of italics and quotation marks, and other potential variables such as the use of numerals as opposed to the writing out of numbers.

A style sheet helps to keep track of all these details, but the copy editor must remember to record not only those forms which he changes but also those which may appear differently later on in the manuscript. A two-word form such as *air force* is likely to recur as *airforce*. *Twenty-five* may be spelled out the first time it appears and then become 25. Abbreviations such as *ft.* and *lb.* may be typed first with the period and then without it.

It is sometimes tempting to give a general instruction about a form that appears frequently throughout a manuscript.

For example, in an annual report in which the word *company* is often used, and the preference is for *Company*, writing "capitalize throughout" the first time the word appears places an unfair burden on the typesetters. The change should be marked each time.

It is quite likely that more than one operator will be working on the job. Even if the first operator follows through with the instruction, the succeeding typesetter may not be aware of the requirement. Proof corrections in such instances are usually considered AA's.

If a manuscript is well edited, the typesetter has only to follow copy in order to produce a first-class job. All the headings should be marked clearly, and when necessary type sizes should be specified precisely. Sometimes a manuscript comes in from a publisher or printing buyer containing instructions to the effect that subsidiary material should be set "in a smaller size." The type size decided on should be marked on the pages before the manuscript is put on the machines.

Compound words which run over as line breaks in the typescript must be marked. Thus, if the word *trade-mark* is to be one word, the hyphen at the end of the line must be crossed out and the curved

joined symbol should be marked over it. Conversely, if the word is to be hyphenated, the double hyphen (=) will show the typesetter what is wanted.

Cross references to other manuscript pages must always be changed to ciphers or a dash or, in Monotype, turn sorts. There is little likelihood that the page numbers will be the same by the time the job goes into page proof. After makeup is complete, the proper page numbers can be inserted in the cross references.

References such as *the following table* or *the foregoing illustration* should also be changed whenever the material referred to is identifiable by number or name. Here again it is likely that the relative positions of text and table or illustration will be different in page proof. If there is no simple way to make such an identification, the careful copy editor will write in the margin, "verify in page proof." This note should be carried onto galley and then page proof, where the point in question will be checked by the proofreader.

Techniques such as those described may be applied to all work on manuscript. How far one may go in correcting the text of a manuscript is subject to much more variation. Unlike the proofreader, the copy editor does not have to worry about ex-

tensive resetting as a result of his corrections. Nevertheless, he must be careful not to impose his own preferences on the author when the only question involved is one of writing style.

An author who prefers a breezy approach, with a liberal use of contractions and colloquialisms, has every right to be offended if a copy editor makes a formal dissertation out of his work. Queries on proof may always be rejected by an author, but changes made by a copy editor are seldom seen by the author until the material is set in type.

The skillful copy editor restricts his text changes to mistakes in grammar, awkward or ambiguous construction, bad word usage, tautological expressions, and errors of fact. He corrects punctuation only when necessary. And at all times, even when he has no choice but to rewrite an entire passage, he retains the flavor of the author's individual style. This discussion will be concluded next month.

Those Crazy Russian Names!

Q. How do you syllabify Khrushchev?

*A. The correct break is Khrushchev. In Russian the *shch* is a single letter; the accent is on the last syllable, the *e* being pronounced as an *o*.*



Pub Enemy No. 39 "The Interrupter"

The PUB, National Publishing Co., Washington, D.C.

BOOKS FOR THE PRINTER

The *Inland and American Printer and Lithographer* maintains a Book Department. A Book List may be obtained by writing the magazine, 79 W. Monroe St., Chicago 3. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ for handling charge.

Managing Your Business

(Printing Industry of America, Inc., 5728 Connecticut Ave., Washington 15, D.C. \$37.50. Available to members only.)

Managing Your Business consists of an Explanation Manual and a Demonstration Manual designed to help medium-size and small printers and lithographers increase profits through better management.

The Explanation Manual details management controls that should be applied to the areas of sales, production, finance, and personnel. It shows how to compare these items plus profits with those of highly profitable firms (selected from the PIA Ratios) to point out areas where improvement can be made.

In the sales area, the book shows how to deal with key accounts, control and evaluate the work of salesmen, and promote and increase business. Chapters on production discuss hour and job costs, estimating, and measuring and controlling production.

The book also makes suggestions on organizing and handling the staff and on the best management of finances. It also points out simplified procedures for record keeping that are practical for a small firm.

The Demonstration Manual shows actual operations recorded on full-size, filled-in forms for three months and nearly all current entries for one month.

Color Separation Photography With Introduction to Masking

(THE INLAND AND AMERICAN PRINTER AND LITHOGRAPHER Book Department. \$8.35.)

This book of more than 200 pages replaces the "Color Separation Photography for Offset Lithography" text which LTF issued in 1945. Complete revision by Erwin Jaffe, Edward Brody, Frank Preucil and Jack W. White was designed to make the book an up-to-date reference manual for skilled journeymen and a source of training and instruction for apprentices.

Illustrated text, written in how-to-do-it style, details copy evaluation, filter selection, exposure balancing, masking, development control, and other procedures that help to improve color separation.

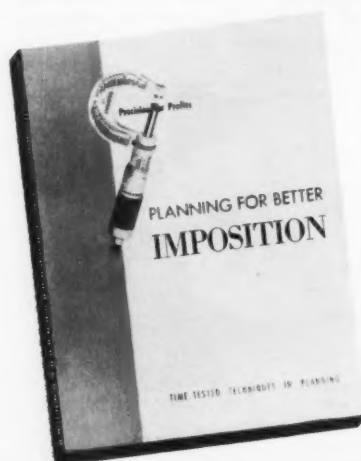
Methods described are based on the best color separation and masking techniques used by top color plants throughout the country.

Black-and-white halftone photographers can learn from this book how to get a good knowledge of color separation work. The authors point out that they tried to describe and illustrate "ways for the photographer to evaluate what he has produced, and to know whether it will be satisfactory." They call attention to chapters that give information about densitometry and the theory of color and lights as important tools for competent process color photographers.

Planning for Better Imposition

By H. WAYNE WARNER (THE INLAND AND AMERICAN PRINTER AND LITHOGRAPHER Book Department. \$10.)

This book is an excellent manual for anyone who plans printing as well as for persons directly responsible for imposi-



tion. The book outlines the information that should be gathered in order to handle an imposing job properly and describes various types of printing and binding equipment, showing how the machinery to be used affects the imposition planning.

Planning for Better Imposition discusses the terminology of lays and shows how to select the proper lay for a job. It

tells how forms are locked up and how lineup sheets are made, as well as providing a few tips in a chapter called "Imposition Tricks." Other chapters tell how to eliminate workups and set up margins.

A valuable section of this book is titled "Index of Lays." It has 65 pages devoted to clear diagrams of the various lays that can be used in imposing.

The author is the assistant production manager of Judd & Detweiler, Inc. of Washington, D. C.

Graphis Annual 59/60

(Hastings House, Publishers, Inc., 151 E. 50th St., New York 22. \$14.50.)

This is a handsome, beautifully-produced book, reproducing, in many cases in color, what the editors, Walter Herdeg, Charles Rosner, and Kim Taylor, consider to be the best advertising art of the year. They have selected outstanding work from around the world, making the book an important source of inspiration and fresh ideas to anyone in a creative capacity in the graphic arts.

Graphis Annual 59/60 is divided into six sections: (1) Posters; (2) Magazine and Press Advertisements; (3) Booklets, Folders, Catalogs, Invitations, Programs; (4) Magazine Covers, House Organs, Book Jackets, Phonograph Record Covers; (5) Christmas Cards, Calendars, TV, and Film Advertising; and (6) Packaging, Letterheads, Trademarks, and Symbols.

Every two-page spread lists the purpose of each piece reproduced, the advertiser or publisher, the artist, and the art director, agency, or studio if applicable. The listings, section titles, and brief introduction (the only text in the book) are written in English, German, and French. The book was published by Amstutz & Herdeg, Graphis Press in Zurich, Switzerland.

Print Users Guide to Colour

(Krisson Printing Ltd., 184 Acton Lane, London, NW 10, England. \$11.76.)

This book is a good guide to anyone who specifies color for printed material. It shows how 30 different colors will look when printed 10 different ways: (1) in various tint strengths, (2) as halftones, (3) as solids, (4) in different screens, (5) in different type sizes, (6) in type printed in black over color, (7) as reverse solids, (8) overprinted in black to show transparency, (9) as solids overprinted with black halftones, (10) as halftones overprinted with black type.

The book also includes a section on the theory of color, a color blindness test, and five pages demonstrating the effects of various varnishing processes on color printing. It has specimens of color printing with sand and linen grain finishes, color printing on a cast-coated stock, and a halftone printed in two colors by the Echo Process.

The guide is boxed, tab indexed, and has a plastic cover and plastic binding.

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IDENTIFY and BEAUTIFY with...

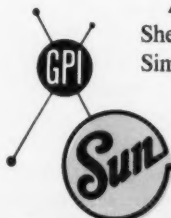


PRINTING INKS can bump up your product, package or promotion over the others in the bunch. And it's more than just flowery talk or tossing bouquets to say that the proper use of *yellow* can mean real jack.

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And, if you're feverish about yellows, we've got them all — from Ale to Sherry — to suit every connoisseur's delight. Or, we'll make one just for you. Simply call or write:



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PIA Sixth Presidents Conference Set for Palm Springs, Calif.

The Printing Industry of America will introduce the concept of "managing the profits" at its sixth annual Presidents Conference for Top Management. The conference will be held at the El Mirador Hotel in Palm Springs, Calif., Feb. 8-12.

PIA will stress the theory that profit management be a distinct activity of management, supplementing proper handling of other business functions.

The conference will begin with five case histories of top printing executives who used special techniques to improve profits. The case histories will detail how the executives managed to increase productivity, build a management team, get the right price, develop a sales philosophy for profit, and handle working capital.

Delegates and their ladies will hear a talk by Tony Whan, executive vice-president of the Pacific Outdoor Advertising Co., at the luncheon on the first day of the conference.

A discussion of "How to Protect a Small Business From Excessive Estate Taxes" will begin the second-day sessions on Tuesday, Feb. 9. It will be based on a national study showing that estate taxes are a major cause for the disappearance of small businesses.

"The Fundamentals of Complete Business Insurance" will be studied in the day's second session. PIA will suggest ways that management can study its insurance program in order to get the best possible protection.

The problems of protecting an executive's health will be taken up by a top physician who has been involved in medi-

cal studies regarding the health of top-level management. His presentation will open the Wednesday, Feb. 10, meeting. Delegates will also hear the results of a PIA questionnaire sent to several hundred companies regarding their methods and rates of executive compensation. There will also be a discussion of the best handling of compensation from a tax and retirement point of view.

Managing profits will be the topic of the convention on Thursday, Feb. 11. The discussion will bring up methods of determining practical profit objectives, achieving these objectives, maintaining a profit-conscious organization, and implementing the PIA management-of-profits program.

Methods of developing new markets will be presented at the final day of the conference in a program called "Management Market Planning." Members will also hear a report on PIA's work to develop new sales and management tools and an address by Fred Smith, who has handled market development programs for some of the nation's leading business organizations.

A roundtable discussion and daily small seminar meetings will permit delegates to carry on detailed discussions of any of the topics presented during the convention's morning sessions.

A case problem on a subject of interest to the ladies will be presented to them on the opening morning of the convention. On the third day they will discuss their views and solutions to the problem.

Members of the Detroit Printing Week Organization inspect the work of past printing weeks as they prepare for the 1960 event. From left are H. R. Schramm, organization president, C. G. Schroeder; David Lewis of the printing department of the Detroit public schools; Cecil Jourdan, Jourdan Bindery



MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

II Meetings on PIA Schedule for This Year

A Foremen's Management Coaching Conference Dec. 14-18 at Forest Hills, N.Y. rounded out the Printing Industry of America's 1958 schedule of meetings. Slated for this year are 10 sessions in addition to the 74th annual convention Oct. 24-27 at Sheraton Park Hotel, Washington, D.C. Dates and places announced for other meetings are as follows:

Feb. 8-12, Presidents' Conference for Top Management, El Mirador Hotel, Palm Springs, Calif.

March 21-25, Sales Management Seminar followed by a two-day Sales Conference, Edgewater Beach Hotel, Chicago.

March 25-27, Trade Binders Section annual meeting, Chase Hotel, St. Louis.

April 6-9, board of directors and associated sessions, Greenbrier, White Sulphur Springs, W.Va.

April 20-22, Web Offset Section annual meeting, Chase Hotel, St. Louis.

April 25-27, Rotary Business Forms Section annual meeting, Edgewater Beach Hotel, Chicago.

May 4-5, Ticket and Coupon Section annual meeting, Arlington Hotel, Hot Springs, Ark.

June 13-17 Production Management Seminar followed by two-day Production Conference, Edgewater Beach, Chicago.

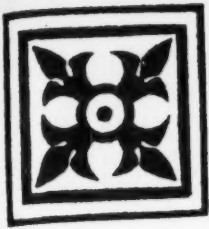
Two New Research Buildings Part Of Long-Range 3M Expansion Plan

Minnesota Mining and Manufacturing Co. is enlarging its St. Paul research center. Additions to present buildings plus two new structures will add a total of 205,000 square feet this year. New office and cafeteria buildings are planned for 1962. The firm has also purchased 265 acres of additional land for the center.

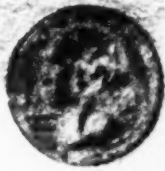
Begun 10 years ago, the center now has seven buildings with a total space of 560,000 square feet. The company plans to have a total of 30 research and administrative buildings at the center within the next 10 to 15 years.

S & V Opens Miami Plant

Sinclair & Valentine Co., New York City, has opened a plant in Miami, Fla. with A. M. Shapiro as manager. Branches now total 46.



Willie



N



Paul and

this is
Penn Brite
Offset - the value sheet

New York and Penn commissioned Designer Paul Rand to create this insert, and to incorporate in it practically all of the demands on the printability of paper which could be encountered. See for yourself how faithfully Penn/Brite Offset has reproduced each of his design elements—how well it has passed his "torture-test".

Penn/Brite Offset is the white, bright, value sheet that comes to you moisturized and double-wrapped.

Write for new, complimentary Swatch book and the name of your nearest distributor. New York & Pennsylvania Co.,
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New York and Penn
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Paul Rand





A. E. (Gus) Giegengack (left) accepts Education Council's Outstanding Service Award from Leslie C. Shomo, retiring president of the council. Mr. Giegengack has managed four graphic arts expositions

A. E. Giegengack Gets Education Council's Top Service Award

The Second Annual Awards Banquet sponsored by the Education Council of the Graphic Arts Industry was held on Dec. 6 at the Mayflower Hotel, Washington, D. C.

A. E. Giegengack received the Council's Outstanding Service Award honoring him for his contributions to the development of the printing and publishing industry in organizing and managing the 1927, 1939, 1950 and 1959 National Graphic Arts Expositions.

The James J. Rudisill Outstanding Award for development of effective graphic arts industry-education programs on community levels was presented to the Graphic Arts Association of Wisconsin, Graphic Arts Association of Cincinnati and New England Graphic Arts Institute received Rudisill Achievement Awards.

Elmer G. Voigt Awards were presented in recognition of exemplary graphic arts education service by members of national industry organizations associated with the Council.

The Voigt awards went to Louis D. Barbieri of the American Photoengravers Association; Peter Becker, Jr. of the Printing Industry of America, Inc.; Dr. William Braasch of the American Newspaper Publishers Association Research Institute; Ralph Cole of the Lithographic Technical Foundation; Byron G. Culver of the International Association of Printing House Craftsmen; George Dively of the National Printing Equipment Association; John

Ellison of the National Association of Printing Ink Makers; Harry Howard of the Book Manufacturers' Institute; Myron F. Lewis of the International Printers Supply Salesmen's Guild; L. E. Oswald of the Lithographers and Printers National Association; Stanley R. Rinehart of the National Association of Photo-Lithographers; Charles Robinson of the International Typographic Composition Association; Ferdy J. Tagle of the International Graphic Arts Education Association, and Bert Zahn of the Screen Process Printing Association.

The program also included election of officers. Richard Small of Western Printing & Lithographing Co., Poughkeepsie, N.Y., was named president succeeding Leslie C. Shomo of National Publishing Co., Washington, D. C. James W. Coultrap of Miehle-Goss-Dexter, Inc. was elected a vice-president and treasurer.

Continuing officers are Ralph D. Cole of Consolidated Lithographing Corp., George S. Dively of Harris-Intertype Corp., and Harold D. Ross of Kable Printing Co., vice-presidents; Harry A. Porter, executive vice-president; Byron G. Culver of Rochester Institute of Technology, secretary; S. M. Burt, managing director.

Sun Chemical Buys Pigment Firm

Sun Chemical Corp. has purchased all the stock of Pennsylvania Color & Chemical Corp., Doylestown, Pa., producers of pigment dispersions used in making inks.

LPNA Awards Deadline For Entries Jan. 18

The Lithographers and Printers National Association last month issued a call for entries in its 10th Anniversary Lithographic Awards Competition and Exhibit. Four-color brochures and entry blanks were mailed to 35,000 lithographic plants, printing buyers, and trade associations.

Fifty-one classifications of material are eligible for entry by member and non-member plants. There are new brackets for combination process material including point-of-purchase displays, books, greeting cards, decals, package printing.

A jury of lithographic and advertising experts will select 306 entries whose quality, art, design, and functional value are rated as outstanding. Winners will receive equal merit certificate awards on April 25 at LPNA's convention at the Boca Raton Hotel and Club in Boca Raton, Fla.

Thirty-five thousand copies of a 90-page catalog reproducing all the winning pieces, have been distributed.

Allan Seide, New York art director, designed the announcement brochure and Stecher-Traung Lithograph Corp. printed it. Oberly & Newell Lithograph Corp. printed the envelopes. Entry blanks came from Consolidated Lithographing Corp. and Eureka Photo Offset Engraving, Inc. made the positives.

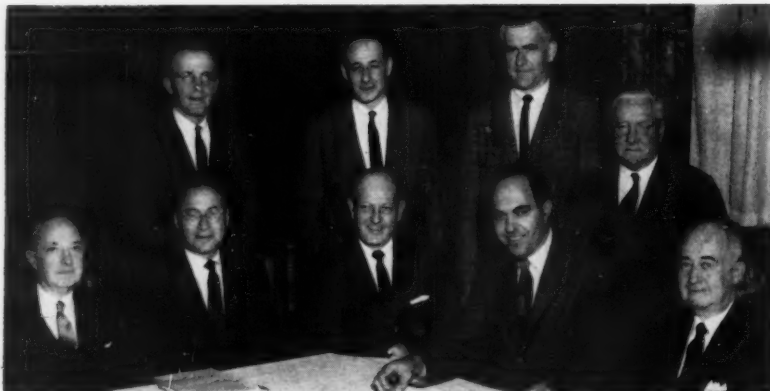
Entry fees are \$5 for LPNA members and \$10 for nonmember lithographers, advertisers, agencies and others. Deadline for entries is Jan. 18. LPNA's address is 597 Fifth Ave., New York 17.

New York designer and consultant Allan Seide created brochure, cover of which is shown here, to announce the 10th Anniversary Lithographic Awards Competition and Exhibit, sponsored by the Lithographers and Printers National Association. The brochure is designed to illustrate the versatility of lithography. Last month 35,000 copies of it were sent to lithographers, advertisers, advertising agencies, and designers





The Washington/Alaska Graphic Arts Industries, Inc., met recently in Seattle. The new group adopted by-laws and passed a resolution asking the governors to cooperate with industry investigation of laws and conditions affecting state printing departments and state printing purchases. The organization says that its operations will be in the areas of legislative, promotional, and educational activity.



Members of the awards and exhibit committee met recently in New York City to pick judges for the 10th Anniversary Lithographic Awards Competition and Exhibit sponsored by the Lithographers and Printers National Association. Front from left are committee chairman Ralph D. Cole of Consolidated Lithographing Corp.; N. J. Leigh of Einson-Freeman Co.; Frank Kuklis of the Meyercord Co.; John LaMonte of Schmidt Lithograph Co., and William Carmichael of Lutz & Sheinkman, Inc. In the rear from left are Clifford W. McGuire of Connecticut Printers, Inc.; Herbert W. Morse, LPNA promotion director; Bernard L. Martin of Snyder & Black & Schlegel, Inc., and Paul R. Lang of the Ketterlinus Lithographic Manufacturing Co. A 36-man panel of judges will select winning entries.

The board of judges for the 18th Exhibition of Printing to be sponsored by the New York Employing Printers Association Jan. 18-21 in New York's Hotel Commodore are (front, left to right) William M. McNeill of Union Carbide Corp.; Edward C. Mante, Kenyon & Eckhardt, Inc.; Melvin Loos, adjunct professor of graphic arts at Columbia University and chairman of the judges; Louis Leon of Mogul, Williams & Saylor, Inc.; Gustave L. Saelens of American Cyanamid Co.; (standing, left to right) O. Alfred Dickman, New York Herald Tribune; Leo H. Joachim, Printing News and Productionwise; W. P. Delaney, General Foods Corp.; C. V. Morris, Marquart & Co.; C. R. Pope, Remington Rand Corp.



FTA Technical Forum To Be Held in Chicago

Four basic steps to quality flexographic printing through better preparation will be studied during the Flexographic Technical Association's annual meeting and technical forum Feb. 4-5 at Chicago's Palmer House.

John Rich of Riegel Paper Co. will lead a discussion of copy preparation for printing on film and foil. His panel will include Arno Juntunen of Crystal Tube Corp. and G. H. Anthony, Chase Bag Co.

Preparing copy for printing on paper and paperboard is scheduled for a forum to be moderated by William S. Grimes of Orchard Paper Co. Paul Kennedy of International Paper Co. and Rolf Schilling will serve on this panel.

Evaluation of engravings and plates will be discussed by Stephen Vamvaketis of United States Rubber Co., Waldo E. Bass of West Essex Printing Plates, Inc., J. R. Bedell, Jr. of B. F. Goodrich Industrial Products Co., Homer L. Green of Wilson Engraving Co., Inc., Siegfried Higgins of Williamson & Co., Inc., John Le Crow of Mosstype Corp., and Charles E. Porter of Porter & Dugas, Inc.

Two technical sessions are scheduled for the second day. Thomas E. Williams of Dixie Wax Paper Co. will moderate a discussion on cylinder preparation with Earle L. Harley of the Harley Co. and Russell Tapleshay of the Dobeckmun Co. and others serving on the panel. Presiding at the final forum, for studying problems involved in setting up the press, will be Frank A. Hamel, Jr. of Del Val Ink & Color, Inc.

The program also calls for election of officers, budget and committee reports, and presentation of plaques for winning entries in the FTA's first annual awards competition.

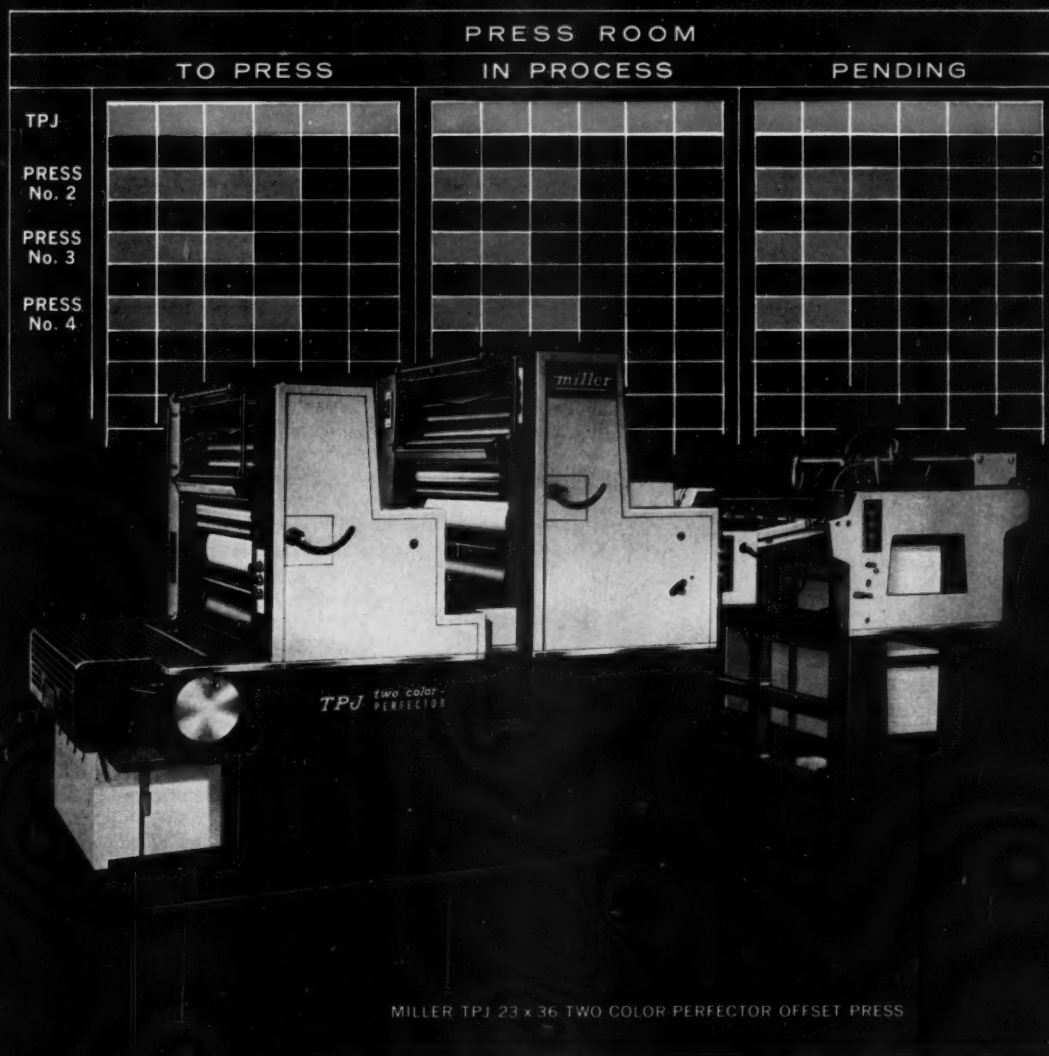
Registration fee is \$35 per person for members and nonmembers. Registration requests should be sent to Julian Ross, executive secretary, 220 W. 42nd St., New York 36.

Reuben H. Donnelley Corp. Planning Largest Direct Mail Plant in U.S.

Reuben H. Donnelley Corp., Chicago, plans to build the nation's largest direct mail advertising plant on a 20-acre plot in Oak Brook, Ill., a Chicago suburb. Work on the 170,000-square-foot plant will begin early this year and completion is planned for March, 1961, according to the company.

The one-story building will cover four acres and house more than 1,800 employees. It has been designed to allow for expansion to twice its present size. Donnelley, which handles a daily volume of over three million pieces of mail, will operate the new plant on a 24-hour-a-day basis.

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Because of its *unmatched versatility*, the Miller TPJ Two Color-Perfector just naturally becomes the busiest production press in any pressroom. As unique in production capabilities as it is in design, this fine press is ideally suited to most economically handle the wide range of work common to commercial plants. As a two-color, it is unexcelled for high speed production (up to 7000 sheets per hour) of the most discriminating work. As a perfecting press, it will produce up to 6000 sheets per hour printed on both sides of a sheet from 11" x 17" to 23" x 36" without sacrificing quality on either line or screen reproduction. For growing firms not yet ready for multi-unit equipment, the companion Miller SJ 23x36 Single-Color Offset Press is a logical choice. By the addition on your floor of the sheet transfer mechanism and second printing unit, this exceptional single-color press is transformed into the versatile Miller TPJ Two Color-Perfector.

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The Printing Industry of Illinois and the Franklin Association are both moving to new headquarters in Chicago's Graphic Arts Building. Here, (front left to right) John H. Goessle, Jr., president of PII and of C. O. Owen & Co., and Clifford B. Martyn, president of the Franklin Association and of the National Printing and Publishing Co., make the arrangements official. Watching are James Ryan (left), general manager of PII, and George Houlihan, general manager, Franklin Association



Participants in the Minimum Makeready Forum sponsored by the letterpress division of the New York Employing Printers Association included (front from left) O. F. Duensing of Vandercook & Sons, Inc.; S. C. Saunders of the Cottrell Co.; A. F. Oakes of Charles Francis Press, Inc., division chairman; Leonard Friedman of Carey Press Corp.; (rear from left) Robert B. Davis of Davis, Delaney, Inc.; Murray H. Berger of the Comet Press, Inc.; George Adler of Arrow Press, Inc.; George Petrasko of Harris-Intertype Co., and Edward Blank of the New York Employing Printers Association staff

Recently-elected officers of the Graphic Arts Association of Cincinnati are (l. to r.) John D. Rockaway, managing director; W. H. Bedinghaus, Jr. of Bedinghaus Business Forms Co., president; John W. Klinker, Jr. of U.S. Printing & Lithograph Co., vice-president, and W. A. Kleesattel of Feicke Printing Co., treasurer. All officers of the association were elected to serve for one year



New Offices for Printing Industry of Illinois

The Printing Industry of Illinois will move its headquarters to the Graphic Arts Building at 12 E. Grand Ave. in Chicago, early this year. The new headquarters will

provide the association with additional space made necessary by the expansion of the PII to include the Employing Printers Association of Illinois, the Trade Binders group, and the Rotogravure Association.

The location provides PII with ample space for classes and seminars. Adjacent classrooms have folding doors that permit two or more of the rooms to be opened, providing a large meeting room. The Franklin Association has also announced plans to move to the Graphic Arts Building early this year.

The Printing Industry of Illinois, Inc., Chicago, has voted funds in cooperation with Northwestern University, Evanston, Ill., to investigate the needs, methods and markets for the development of a major midwest School of Printing Management and Printing Engineering.

A survey of what is needed and what has been done will be made by a member of the Northwestern University staff to consider courses that should be made available for those engaged in or serving the graphic arts. Consideration will be given to one- and two-year graduate level courses. The need for the establishment of an undergraduate program will be evaluated. Additional study will be given to the possibility of college-level seminars for printing management, and ways and means of university cooperation in technical research—both for the supplier and the printer.

The survey will get under way soon and an early report to the membership and other midwest printers will be available prior to the association's annual meeting in May.

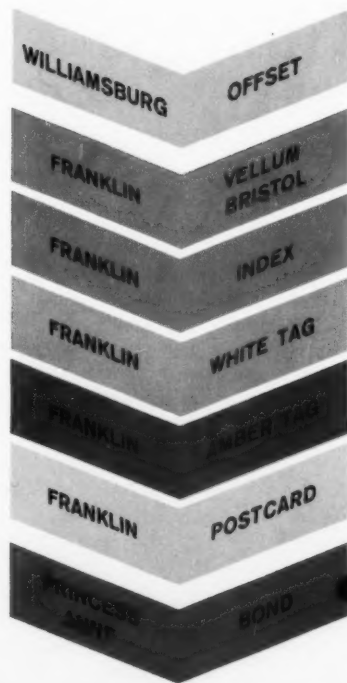
TAPPI Moves New York Office

The Technical Association of the Pulp and Paper Industry has moved its New York City headquarters to 360 Lexington Ave. The permanent staff has been enlarged to keep services in step with membership growth from 2,900 in 1945 to an estimated 10,000 by early this year. TAPPI has 14 sections in the United States and one in Europe with members in 55 countries.

Lithoplate, Inc. Builds New Plant

A new 35,000-square-foot plant is being built for Lithoplate, Inc., a Harris-Intertype subsidiary in Covina, Calif. Lithoplate manufactures Harris Alum-O-Lith presensitized offset plates, Harris lithographic chemicals, and related products for lithography.

...and at their best
when they
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There's a military precision to color register—an added snap to reproduction—when you print on *Franklin* fine papers and *Williamsburg* Offset. Prove them in action on your own presses. Try *Princess Anne* Bond, too. Sizes, weights and samples from your local Union-Camp fine paper distributor.

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FINE PAPERS

Union Bag-Camp Paper Corporation 233 Broadway N.Y. 7, N.Y.

Norwegian King's Guard—printed on Franklin Vellum Bristol. Basis 28 1/2 x 58 1/2-134 M./For full-color reproduction of this "honor guard", suitable for framing, write Dept. 86, above address.

CONVENTIONS WHAT - WHERE - WHEN

FEBRUARY

Flexographic Technical Association, annual meeting and technical forum, Palmer House, Chicago, Feb. 4-5.

Printing Industry of America, Inc., presidents' conference, El Mirador Hotel, Palm Springs, Calif., Feb. 7-12.

International Typographic Composition Association, Midwinter conference, Monteleone Hotel, New Orleans, Feb. 18-20.

American Paper & Pulp Association, annual convention, Waldorf-Astoria Hotel, New York City, Feb. 21-25.

Technical Association of the Pulp and Paper Industry, annual convention, Hotel Commodore, New York City, Feb. 21-26.

American Newspaper Publishers Association, Northwest mechanical conference, Hotel Leamington, Minneapolis, Feb. 27-29.

MARCH

Gravure Technical Association, annual convention, Commodore Hotel, New York City, Mar. 2-4.

Southern Newspaper Publishers Association (Western Division), mechanical conference, Hotel Marion, Little Rock, Ark., Mar. 6-8.

Mid-Atlantic Newspaper Publishers Association, mechanical conference, Hotel Bellevue-Stratford, Philadelphia, Mar. 17-19.

The Navigators of New York City, third annual NaviGraphic review, Hotel Baltimore, New York City, March 19.

Printing Industry of America, Sales Management Conference and Seminar, Edgewater Beach Hotel, Chicago, Mar. 21-25.

Folding Paper Box Association of America, annual meeting and folding carton competition, Drake Hotel, Chicago, Mar. 22-23.

Lithographic Technical Foundation, general members meeting, Conrad Hilton Hotel, Chicago, March 22.

Lithographic Technical Foundation, Research Committee, annual meeting, Conrad Hilton Hotel, Chicago, Mar. 23-24.

National Paper Trade Association, annual convention, Hotel Waldorf-Astoria, New York City, Mar. 27-30.

APRIL

Graphic Arts Association Executives, spring meeting, La Salle Hotel, Chicago, April 4-5.

American Management Association, National Packaging Conference, Convention Hall, Atlantic City, N. J., April 4-6.

American Management Association, 29th National Packaging Exposition, Convention Hall, Atlantic City, N. J., April 4-7.

Printing Industry of America, spring board meeting and associated meetings, Greenbrier, White Sulphur Springs, W. Va., April 6-9.

Printing Industry of America, Web Offset Section, annual meeting, Chase-Park Plaza Hotel, St. Louis, April 20-22.

Alumni Association, School of Printing Management, Carnegie Institute of Technology, 1960 Management Conference and Printing Alumni Seminar, April 21-23.

Southern Graphic Arts Association, annual convention, Eola Hotel, Natchez, Miss., April 21-23.

Printing Industry of America Rotary Business Forms Section, annual meeting, Edgewater Beach Hotel, Chicago, April 24-27.

International Association of Electrotypers & Stereotypers, Inc., annual spring technical conference and exhibition, Sheraton-Gibson Hotel, Cincinnati, April 25-26.

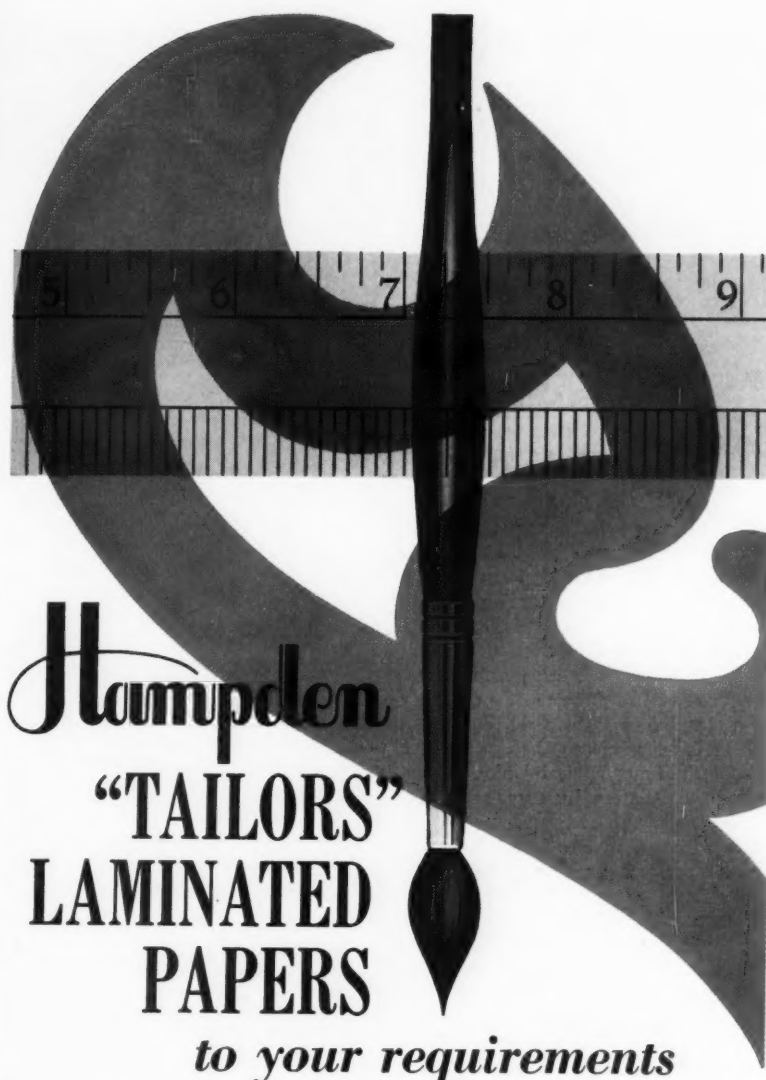
Lithographers & Printers National Association, annual convention, Boca Raton Club, Boca Raton, Fla., April 25-28.

MAY

International Typographic Composition Association, mid-spring conference, Boston, May 12-14.

Third District Conference, International Association of Printing House Craftsmen, Royal Connaught Hotel, Hamilton, Ont., May 13-14.

National Association of Litho Clubs, Inc., annual convention, Hotel Statler Hilton, Boston, May 19-21.



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resistant and waterproof papers, suedes, flints, leatherettes, foils and fancy papers (all of which can be laminated on cardboard ranging from 7 points to 72 points with fillers to suit the use and cost). If these varieties do not meet your requirements, write to us and state your needs. HAMPDEN will find a solution to your problem and the right type of laminated paper for your requirements.

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Dinner in Portland, Ore. To Honor Paul Giesey

Paul O. Giesey, chairman of the board of Paul O. Giesey, Adcrafters, and a nationally-known advertising typographer, will be honored at a dinner in Portland, Ore., on Jan. 22, during Printing Week. Rudolph Ernst of Portland, chairman of the 1960 Oregon Printing Week committee, said the event is being billed as "Paul's Fiftieth Year Dinner." The dinner is in honor not only of his career of craftsmanship, which began when he was 14, but for his work in advancing the graphic arts, according to Mr. Ernst.

Members from the associations in which Mr. Giesey has been active for many years will be present at the dinner. These associations include the Portland Club of Printing House Craftsmen, the Multnomah Typographical Union #58, the Oregon Printing Industry, and the Oregon Advertising Club.

Frank McCaffrey, Seattle printer and publisher and past president of the International Association of Printing House Craftsmen, will be the principal speaker. Leith Abbott of Portland will be master of ceremonies.

Highlight of the program will be the presentation to Mr. Giesey of a bound book containing messages of congratulations from his friends.

Speakers at the Graphic Arts Association of Wisconsin's recent annual meeting were (front, from left) Earl S. Vogt, the association's president; Oran Brown, the first vice-president of the Union Employers Section of the Printing Industry of America, Inc.; Bradford Boyd, professor at the Management Institute of the University of Wisconsin; (back, from left) Charles Schumacher, chairman of the association's employee relation's committee; James X. Ryan, the general manager of the Printing Industry of Illinois, and Carey Dowd, III, immediate past president of PIA's Master Printers Section



Paul O. Giesey



Bowne & Co., New York, purchased 100,000th Heidelberg press. At left is CIT official A. C. Cunningham; center, S. M. Burt, managing director of Education Council to which proceeds were given; right, E. A. Stanley, Bowne president

Heidelberg Sells 100,000th Press; Gives Proceeds of Sale to ECGAI

The 100,000th Original Heidelberg press was delivered recently to the 184-year-old Bowne & Co., New York City, specialists in printing for the city's financial community.

Bowne is said to be the oldest firm in New York operating under the same name since its founding. Heidelberg's distributors in this country contributed the proceeds from the sale to the Education Council of the Graphic Arts Industry.

ATF Names Two New Dealers

Milwaukee Printing Machinery Co. and Midwest Printers Supply Co. of Cincinnati have become authorized ATF type dealers. The Milwaukee company, managed by Phil Hardin, has been handling ATF equipment installation and service. Midwest president is William Roe.

Takes 19-Month Leave From PI of Philadelphia

John W. Seybold, industrial relations director for Printing Industries of Philadelphia, has been granted a 19-month leave of absence to serve the American Friends Service Committee as European director of its International Student Seminar Program. Malcolm L. Pritzker, new associate industrial relations director, will take over Mr. Seybold's duties in January and remain in an associate capacity after Mr. Seybold returns. Mr. Pritzker is a graduate of Penn State University, where he majored in industrial relations. He formerly served as a tribunal clerk in the Philadelphia office of the American Arbitration Association.

Mr. Seybold has long been active in American Friends Service Committee affairs. He resigned from the board and from the personnel committee chairmanship to become a staff member.

Mr. Seybold and his family plan to live in Paris during his foreign service. His son Jonathan, 16, is now attending high school in Holland as an exchange student under a program sponsored by the American Field Service.

E. M. Abrams Named Vice-President And General Manager of Lawson Co.

E. M. Abrams has been appointed to the newly-created position of vice-president and general manager of the Lawson Co., a division of Miehle-Goss-Dexter, Inc. He will remain at the MGD headquarters in Chicago. Mr. Abrams joined Lawson in 1946 as export manager and became assistant to the president a year later. He moved to Chicago in 1958 to set up closer liaison in corporate operations. Last April he was named Lawson secretary. After service as a flying instructor in World War II, he became an administrator with the Manhattan Engineering Project that worked on development of the atomic bomb.

Before joining Lawson, Mr. Abrams was vice-president of Roburn Agencies.

ATF Appoints Dealer in Florida

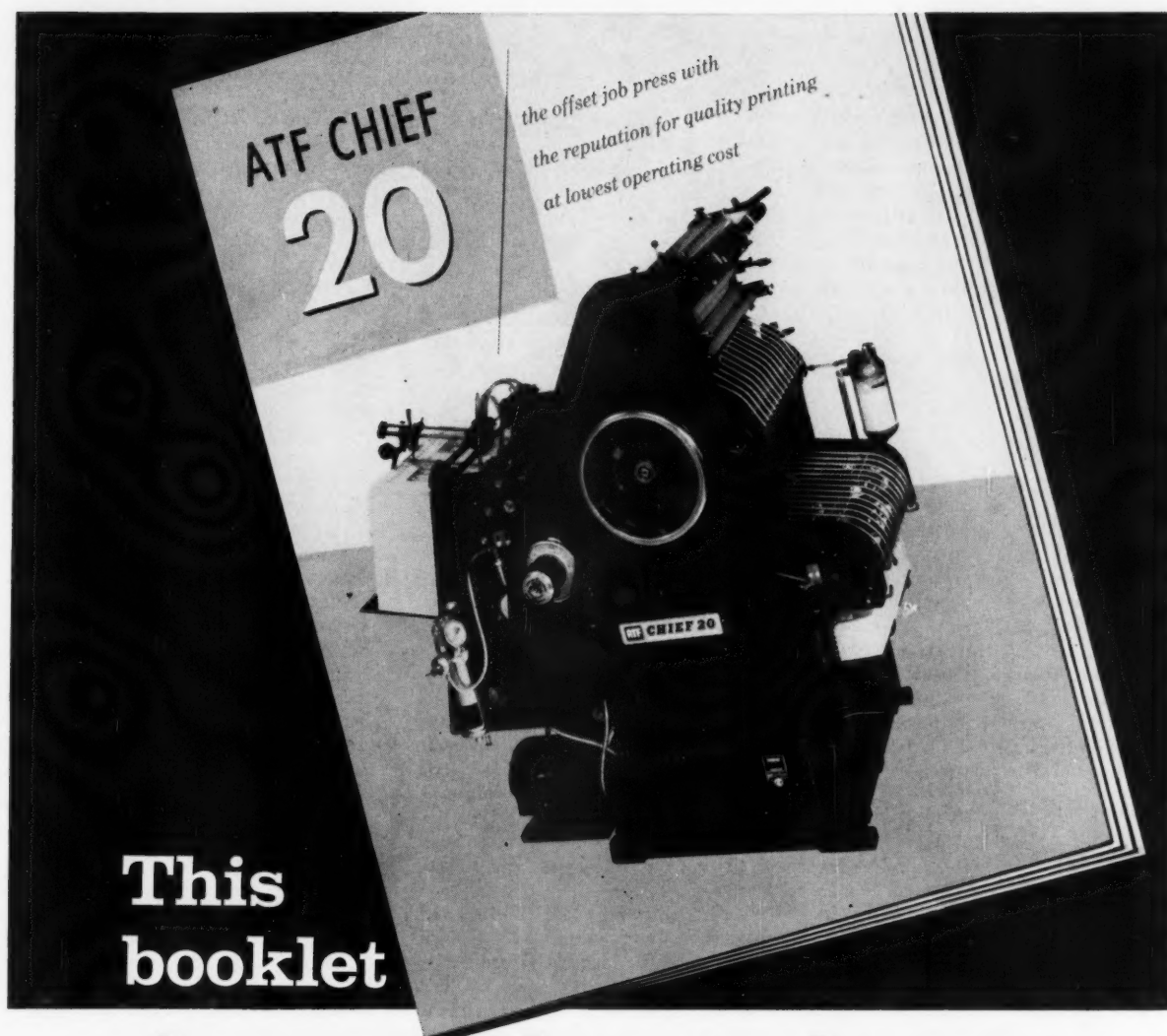
General Printing Equipment & Supply, Inc., Miami, has been appointed authorized ATF type dealer for Florida.



Malcolm L. Pritzker

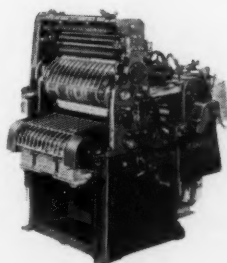


E. M. Abrams




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easily...quickly...economically...**

As this ATF Chief 20 booklet shows you, no other offset press in its size range can match the Chief 20 for simplicity of operation...or beat it for dependable operation on so many types of jobs. You'll like its quick lock-up...fast plate change...and other time-cutting features. Send for the illustrated ATF Chief 20 booklet.



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Please send me a copy of the illustrated booklet describing the advantages and economies of the ATF Chief 20.

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COMPANY _____

STREET _____

CITY _____ STATE _____

Lee L. Doll Is Manager Of Intertype in Cleveland

Lee L. Doll, Intertype sales representative in northern Ohio, has been appointed manager of Intertype's Cleveland district



Lee L. Doll

office. Mr. Doll succeeds William R. Evans, who died Oct. 27. A member of Intertype's sales division since 1953, Mr. Doll has nearly 30 years' experience in the newspaper field. He started in the advertising department of the *Indianapolis News*, transferred to the composing room and advanced to the posts of foreman and mechanical superintendent. When the *News* was combined with the *Star* in 1948, he was appointed production manager for both dailies.

Mr. Doll served as vice-president of the Great Lakes Mechanical Conference and chairman of the 1954 meeting in Indianapolis. He is a member of the Cleveland Club of Printing House Craftsmen and local civic and fraternal organizations.

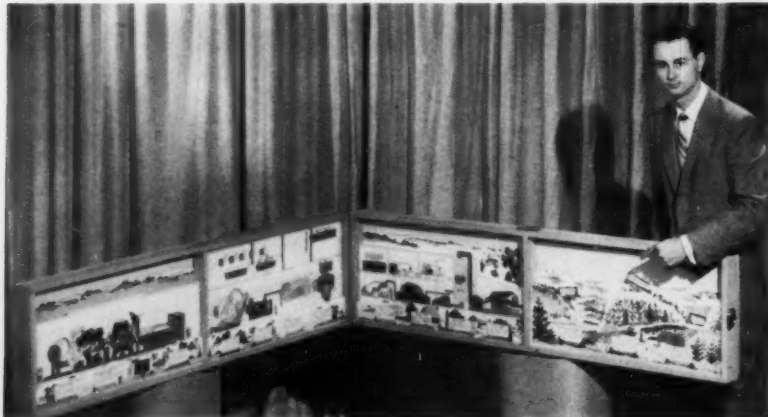
Mr. Doll served as vice-president of the Great Lakes Mechanical Conference and chairman of the 1954 meeting in Indianapolis. He is a member of the Cleveland Club of Printing House Craftsmen and local civic and fraternal organizations.

Simmons-Sisler Acquires Subsidiary; Universal Buys Simmons-Sisler

Simmons-Sisler Co., St. Louis printing firm, has purchased Woodward-Tiernan Printing Co., St. Louis, said to be one of the nation's largest job printers. Woodward-Tiernan will now become a wholly-owned subsidiary of Simmons-Sisler.

Simultaneously, Universal Match Corp. announced that it has contracted to acquire Simmons-Sisler and its subsidiaries. Besides Woodward-Tiernan, Simmons-Sisler owns the Forest Park Products Co., an advertising and merchandising concern. In December Universal purchased Wrought Iron Range, a company specializing in metal fabrication and the manufacture of kitchen and farm appliances.

The Information Service, Wisconsin Paper Industry, an association of 21 Wisconsin pulp and paper manufacturers, has a one-man display with automatically movable panels explaining papermaking



The Printing Industry Association of Connecticut and Western Massachusetts recently awarded 25 Certificates of Craftsmanship to employees of member firms. The certificates are designed by the Master Printers Section of the Printing Industry of America to encourage high quality craftsmanship. John Findlay (left), who made the awards, is shown presenting a certificate to Charles J. Schubert (right) while association chairman Robert H. Cagenello (second from l.) and guest speaker Professor F. A. Magoun watch

Wisconsin Pulp and Paper Makers Unveil Display

Twenty-one Wisconsin pulp and paper manufacturers have developed a small, animated papermaking display for use in schools, or as a speech prop, training aid, or introduction to plant tours. The display uses four-color panels that turn automatically to tell the story of how paper is manufactured.

The 21 pulp and paper manufacturers are members of the Information Service, Wisconsin Paper Industry, an association for joint promotion and public relations. The exhibits are being made available to business firms throughout the country. Statistics applying only to Wisconsin can be replaced easily with the appropriate figures applying to industry conditions anywhere in the country.

Any organizations interested in using the exhibits should write to Information Service, Wisconsin Paper Industry, 104 N. Commercial St., Neenah, Wis.

Moreland Corp. Names Anglemoyer President

William F. Anglemoyer has been appointed president and elected a director of the Moreland Corp., Willow Grove, Pa., manufacturers of rubber rollers for the graphic arts industry. He succeeds William J. Hunt, who has been appointed chairman of the board. Richard C. Wainwright, secretary of the Godfrey Roller Co., has been appointed secretary of the



W. F. Anglemoyer

Moreland Corp. and also elected a director. Mr. Anglemoyer had been vice-president and general manager of Moreland since 1948, the year it was founded. Before then he was assistant to the industrial relations director at the Standard Pressed Steel Co., Jenkintown, Pa.

Mr. Anglemoyer is a member of International Association of Printing House Craftsmen and New York and Philadelphia Rubber Groups and is a graduate of the American Management Association's Management Course.

New Craftsmen's Club

Plans for formal organization of the Pinellas County (Florida) Club of Printing House Craftsmen are under way. Robert Linn of Widere & Smith Printing Co. is temporary chairman of the organizing committee. Some 70 printers accepted his invitation to attend a recent meeting in St. Petersburg. International district representative Gordon Brackett of Miami was chairman. Roland Smith was elected secretary. The Orlando Club is sponsoring the new group.

Navigators to Meet March 19

The Navigators of New York City have set March 19 as the time for staging the third annual NaviGraphic review of graphic arts technical progress at Hotel Biltmore. Speakers signed up so far include Hyman Safran of Safran Printing Co., Detroit, and Edwin Orans of Quality Photo Engraving Co., New York City, which is producing Dycril letterpress plates.

LTF to Meet March 22-24 in Chicago

The Lithographic Technical Foundation has scheduled three meetings for March 22-24 at Conrad Hilton Hotel, Chicago. Annual membership and board of directors meetings will be held on March 22, and the research committee's annual meeting will run through the next two days. Program details have not been announced.

NEW FOR LETTERPRESS AND OFFSET—FASTER DRYING



Speed King BLACKS

IPI Speed King Blacks are newly improved packaged inks, formulated to satisfy nine out of ten press assignments. Although they vary somewhat in characteristics, they all offer these advantages:

1. Split-second setting
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Call your IPI salesman today for Speed King Packaged Blacks. And remember . . . IPI offers still other specialized blacks for every conceivable printing purpose!

SPEED KING PACKAGED BLACKS

SPEED KING JOB BLACK has a regular job press body and can be left on the press overnight because it contains no drier. Even after long shutdown, it is easily regenerated by the addition of fresh ink. Speed King Job Black sets and dries quickly and is recommended for general shop use on enamel, coated and absorbent stocks.

SPEED KING HALFTONE BLACK contains drier and should not be left on the press overnight. It sets and dries very fast with good gloss on enamel, coated and absorbent stocks, and performs well on some machine coated papers. Recommended for all top-quality letterpress halftone work.

SPEED KING LITHO JET H.T. BLACK is of the highest quality—has excellent fountain flow, resists greasing and prints sharp, clean and dense. Sets extremely fast and dries quickly on coated stock—slightly slower on regular offset. Good rub and scratch resistance.

SPEED KING LITHO GEM BLACK sets extremely fast on coated paper and slightly slower on regular offset stocks—has good working qualities and is excellent for process work. Prints dense with good gloss; contains drier and cannot be left on the press overnight.

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Henry Cabot Lodge Given NYEPA's Franklin Award

Henry Cabot Lodge, United States Representative to the United Nations, a member of President Eisenhower's cabinet, and a leader in the search for world peace and justice, will receive the Franklin Award of the New York Employing Printers Association at the Printing Week dinner on Jan. 18 in Hotel Commodore.

NYEPA board chairman Donald B. Thrush of Thrush Press, Inc. will present the award and William H. Walling of Publishers Printers-Rogers Kellogg Corp. will serve as toastmaster.

NYEPA's 18th Exhibition of Printing Jan. 18-21 at Hotel Commodore will be another highlight feature of Printing Week in New York City. Heads of 26 organizations serving on the general com-

mittee are planning meetings, dinners, and special events calling public attention to the 254th anniversary of Benjamin Franklin's birth, and to the role played by printing in New York's economy.

New York's Albert Schiller Offers New Typographic Service to Trade

Albert Schiller, widely known in graphic arts circles for his creation of type pictures, has opened a Typography Lab at 216 East 45th St., New York City. For 34 years he was associated with Advertising Agencies Service Co., advertising composition and printing house in that city. Now he is offering advertisers, agencies and others creative typographic service reflecting his long experience in selling and arranging type.

Much of Mr. Schiller's spare time during the past five years has been devoted to writing a book on typography.

Diamond National Names Four to Executive Posts

Richard P. Kane has been named vice-president and general manager of the United States Printing & Lithograph Division of Diamond National Corp. John F. Perrin became vice-president for manufacturing. Karl Detwiler was promoted to director of industrial relations and William J. Koslo was appointed vice-president in charge of carton sales.



Richard P. Kane



John F. Perrin

This division has eight plants for printing and producing cartons, labels, outdoor posters, displays, booklets and other advertising material. The Diamond National Corp. produces paperboard, folding cartons, molded pulp packaging, matches, lumber, and woodenware. Annual sales are said to exceed \$200-million.

Named Pacific Press Vice-President

Joseph A. Forbush has been appointed vice-president and general manager of Pacific Press, Inc., Los Angeles, which claims to be the largest publication and commercial printing plant on the West Coast. He has been with the company for 19 years. For the past 15 years, he has been vice-president and general manager of Phillips and Van Orden Co., a San Francisco associate of Pacific Press. He will continue to hold this office.

William C. Huebner (l.), graphic arts inventor, receives a plaque stating that his genius and photomechanical innovations for five decades have transformed an industry. Presenting the plaque is Dr. L. W. Siple, director of the American Museum of Photography, while Mrs. Huebner looks on. The award was made in New York City at a celebration of Mr. Huebner's 80th birthday.



PRINTER and LITHOGRAPHER for January, 1960

LOAD
Lift the glass, position the negative and plate.

FLIP
Close the glass frame. Pull the release knob and flip the vacuum frame over.

EXPOSE
Set the timer. Automatically controlled carbon arc lamp is built into the base with the reflector.

Load — Flip — Expose

Three steps

to faster

platemaking!

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flip-top

PLATE MAKER

If floor space is at a premium in your plant or office, then you have just one more good reason for owning a nuArc flip-top platemaker.

Flip-tops take up a floor space just a few inches larger than the actual size of the plate. No partitions or curtains are necessary because the light from the powerful arc lamp is contained within the cabinet.

The combination of compactness, simple controls, automatic operation, and perfectly balanced revolving top makes it easy for skilled or unskilled personnel to make perfect plates every time.

* Send for the latest "flip-top" Bulletin A3001

13:18	MODEL FT-18
17:24	MODEL FT-24
21:26	MODEL FT-26
28:32	MODEL FT-32
30:40	MODEL FT-40
43:52	MODEL FT-52
50:62	MODEL FT-62

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D. B. Updike's Merrymount Press Set Standard of Craftsmanship

(Concluded from page 71)

notes as a lecturer on printing at Harvard School of Business Administration a few years earlier.

Printing Types is undoubtedly the greatest single work on type to be written in this country. Morison has stated, "*Printing Types* remains absolutely essential to the understanding of the subject." The two-volume work was hand-set in the Oxford type at the Merrymount Press and published by the Harvard University Press. The book is still in print in an edition revised by Updike in 1937.

Two other short volumes of essays are valuable as an insight to Updike's character as a printer—*In the Day's Work*, published in 1924, and *Some Aspects of Printing, Old and New*, published in 1942.

The product of the Merrymount Press has been divided into several groups, book printing being the most important. In this field Updike gave particular attention to liturgical books. His edition of the *Book of Common Prayer* of the Episcopal church, printed in 1930, is considered to be one of the finest products of the press and of American printing.

During the early years of its existence, the press printed many trade books. Although the volume of this work tapered

off, every year a few trade editions were printed. In the production of privately-printed books and limited editions, the press was particularly successful, as was the large amount of work done for colleges and institutions. The balance of the output consisted of numerous pamphlets, keepsakes, and announcements, all bearing the stamp of Updike's careful personal attention.

One of his primary reasons for opposing the rapid expansion of a successful business was the simple fact that it would become impossible to keep up with every job that was accepted for printing.

Printers today can draw inspiration from the example of this New Englander who gained lasting fame as one of the finest of American printers. His own esthetic principles, of course, supplied the essential character to his business associations, but in addition he quietly applied a set of standards of operation which he refused to compromise.

He made it a point to develop a learned judgment concerning his work. In addition to his contributions as a printer, he continued in the line of Theodore Low De Vinne as a typographical scholar, adding luster to American scholarship in this field. However, it is as a printer that his example is most important, since with what we now consider to be limited resources, he left us an outstanding body of work, which American printers can continue to take pride in.

Good Lithography Requires Close Attention to Details

(Concluded from page 55)

the plates all the fine quality that you expect from the final job; you're not going to get it now. But if you have, the pressman can then follow through with his responsibility to your control plan.

The pressman must use the ink hues which you originally planned for this job. He must run them to a predetermined ink film strength, which he will verify by the use of a reflection densitometer, and his blanket packing must be accurate.

Now, the cycle is complete and has been under control all the while. You are back where you started. Every step was linked to the original copy. That's what we mean when we repeat our slogan, "Color Under Control by Litho-Krome." Those are the controls that help build our product, which we market under our trademark, LITHO-KROME.

A quality control plan should always have as its goal, quality lithography. If it

is anything less, it could easily be named a cheap control plan and its end product cheap lithography.

I greatly prize the word "Quality." It is a word of hope, of comfort, and of inspiration. It is the badge of prosperity and the sign of progress. Quality merchandise means quality men, and quality men mean a quality country.



Beatrice Warde, Monotype Corp., Ltd., was recently greeted in New York by William Walling (r.), Publishers Printing-Rogers Kellogg Corp.; F. J. Tagle, head of New York School of Printing

Beatrice Warde Writes Plaque Copy for School

Displayed in many plants and mounted in bronze at the entrance of the Government Printing Office in Washington is an inscription headed, "This Is a Printing Office." It was written as a specimen for Gill's Perpetua Titling by Mrs. Beatrice Warde, editorial manager of Monotype Corp. Ltd. of England and editor of *Monotype Recorder*.

Now she has written another inscription which she recited when she was guest of honor at a New York School of Printing luncheon a few days before she sailed for England after a month's vacation in this, her native country:

"Here we have built a school of printing. Within these strong walls there shall be time to think, time to learn, time to perfect invaluable skills, and to explore new techniques. Across this threshold young men shall confidently stride to meet the challenging years ahead, armed with sound training. Stranger, bid them God-speed along that sunlit road."

Mrs. Warde is having this message blocked in gold for permanent display in the New York school. She hopes that it will be a motto for all printing schools.

Miller Opens Los Angeles Office

The Miller Printing Machinery Co. has opened a branch office at 2500 S. Flower St., Los Angeles.

First page of *The Love Letters of Henry VIII to Anne Boleyn* is example of D. B. Updike's work



Letter First
To Anne Boleyn



N turning over in my mind the contents of your last letters, I have put myself into great agony, not knowing how to interpret them, whether to my disadvantage, as you show in some places, or to my advantage, as I understand them in some others, beseeching you earnestly to let me know expressly your whole mind as to the love between us two.

[f]

3M type "R" plates complement your craftsmanship by exceeding quality, performance, length of run demands of three out of four lithographic jobs

■ This is the famous pre-sensitized 3M Brand Plate that leading lithographers count on to give them the performance they must have for seventy-five per cent of their jobs. It has a new name—Type "R"—but the dependability, the consistency, and the quality has not been changed. ■ This is the plate that produces line, halftone, process color, and multi-color jobs with excellent quality—with sharp halftone dots and "solid" solids. The "zero stretch" of this flawlessly

smooth aluminum plate virtually eliminates registration problems. Easy to develop, handle, and store, the Type "R" Plate is not affected by heat or humidity—doesn't need gumming for shut-downs.

■ To see how the 3M Brand Type "R" Plate can complement your craftsmanship, call your supplier now.



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MINNESOTA

The Soaring Sixties--Look Ahead Into Next Decade

(Continued from page 48)

printing technology has only now really come of age—a coming of age that seems to me tightly linked to the fact that printing itself has only, in two or three short generations, grown enough to become a fully-fledged industry.

Automation, of course, opens up tremendous paths of progress for the industry, and, recalling the manpower demands that I mentioned earlier, I think that these paths will surely *not* be littered with lost jobs but rather will be brilliantly marked by expanding opportunities and greater production and the shared rewards that these can provide.

In some of the very exciting electronic developments being made in the platemaking processes, we can already see the possibilities of automated techniques.

I am sure that all of us are familiar with the still astonishing fact that one of these electronic units recently produced four-color negatives from 30 different transparencies in seven days—rather than in the more familiar 30 days.

We can certainly already see the promise that various methods of photocomposition are holding out for the industry and surely all of us are aware of such research as that being done by Du Pont to

produce photosensitive plastics for printing plates.

Certainly, before the 10 years of our present decade are up, such techniques will be familiar and perhaps universally used. Plates for offset lithography and gravure possibly also will be made largely from photopolymer materials well within the span of our decade. And with these developments will come predictability of plate quality before the press is dressed.

The association of platemakers and printers that these developments may foreshadow will emphasize once again the importance of management skills in fully utilizing the wonders that research will give us.

Just as speed is the characteristic of our time in travel, so has speed become an increasing characteristic of the printing trades. A web-fed offset press is perhaps comparable in this instance to the jet engine in aviation, and very probably before 10 years are up there will be a press equivalent of the rocket ship engine as well.

I think that it is hopefully significant, in assessing the strength of the industry, that at the very time that research on lithography has figuratively gone into orbit, that the foundation technique of

the industry, letterpress printing, has also shown amazing new strengths and research possibilities.

You may recall how Floyd Larson of the International Association of Electrotypers and Stereotypers recently characterized letterpress printing. He called it a "fully awakened giant," and predicted that it has a brighter future than at any time in its history.

Every step that this fully awakened giant takes is a rumbling reminder of even greater things to come. Those represent the most meager glimpses of the future, I will admit, but it is a future which each of us has an opportunity to mold and make great and rewarding.

I am sure that an obvious question has occurred to many of you. That question is: "Will we who make the paper be able to keep up with the demands of your industry?"

I think that the great strength of the industry of which I am proud to be a part is that I can answer not just for my company but for most of our major papermakers. The answer is, "Yes."

We are engaged in a program of research that is as strong and as forward looking as your own. We know where you

(Turn to page 106)

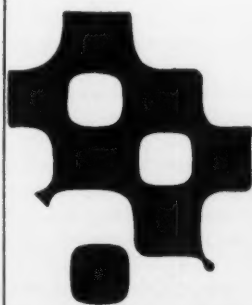


complement to *Craftsmanship* 3M's family of fine products for printers

■ From 3M research, from the skills and know-how of quality-minded production people, come—and will continue to flow—products designed to complement the craftsmanship of the most particular printer. Just as a platemaker or pressman uses his skills to produce the finest quality printing, 3M

uses the skills of its research and manufacturing people to produce the finest possible quality products for printers.

For complete information about 3M's Family of Fine Products for Printers, call your 3M lithographic supply dealer or mail the coupon.



PRINTING
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Dept. PBK-10, St. Paul 6, Minnesota

- ☐ Please send me complete information about 3M's Family of Fine Products for Printers, including 3M Type "R" Photo Offset Plates.
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TITLE _____

COMPANY _____

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CITY _____ ZONE _____ STATE _____

The Soaring Sixties--Look Ahead Into Next Decade

(Continued from page 105)
are heading, and we know that we must be your companion on the trip. We know that the health and growth of the graphic arts and printing industries represent nothing less than the necessary ingredients for our own growth and success.

The day when the papermaker might have been considered just another transient supplier has long passed. Today, the printer and the designer and the papermaker are partners in absolute fact.

We realize that this is more than a statement of opportunity for increased

sales. We recognize that this is an essential responsibility of our industry.

We recognize also that management skills and development are a key challenge to us in this partnership just as they are to you. In the paper industry, just as surely as in your own industry, you will find increased emphasis that lack of management skills will not weaken the opportunities that research is giving us.

One fundamental reflection of this is the paper industry's sincere appreciation of the fact that mere selling of paper is insufficient to the needs of our times. To-

day, the emphasis is on service, not just selling.

The emphasis in production planning has switched from what we think we can push to what we think you—the customer—realistically needs and can use. In our own company this belief is not just an emerging theory at all—it is the backbone of our actual physical planning, a process that involves the closest possible contact with the customer and his needs.

Our management development climate emphasizes awareness that supplier and customer are partners and that our mutual responsibility is toward a mutual goal—press performance. It is a responsibility and a partnership in progress that I am convinced is heading into its most fruitful era.

Despite the deluge of printed material that has caused some to call this the paper age, the floodtide of opportunity has not even approached its crest. One of the strongest currents of that tide is what Peter Drucker, the well-known author and business consultant, calls "The Educated Society."

All of us are aware, I am sure, of the roles that paper, printing and the graphic arts play in providing the essential tools of education. Thirty years ago only one out of every eight working Americans had attended high school at all. Today, four out of every five Americans of high school age actually go to high school.

We are becoming an educated society, and just as importantly, we are becoming a society that recognizes the individual education of its citizens as a primary responsibility, a national goal, and not just a mechanical expedient.

We are not, as in the Soviet Union, creating a society fitted only to produce hardware for a state plan. Rather, the goal of an educated society in this country is to tap the mental resources of our people in all areas of human aspirations and needs. And in this country the goals of education are set person by person and not program by program.

Not long ago *U.S. News and World Report* predicted an eventual population of one billion persons in the United States. All of these new citizens will pass through a proportionately expanded educational process. If viewed as nothing other than a market, the opportunities are staggering.

When viewed as part of a total concept of human freedom, dignity and development, the prospect is inspiring and so is the role that you and I and our colleagues can play in it.

There are, of course, those prophets of doom who forecast some years ago that television would be the death of the published word, that increasing the postage rates would cripple direct mail, that visual

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Shown here is the new Embossographer "20" complete with standard 6-dome gas heater.



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education would replace the book and the notepad, that the telephone would replace the letter.

The prospect was one calculated to send the printer racing for the railing of a bridge. Fortunately, nothing like that happened. The facts have proved just the opposite of the predictions of the gloomy.

The printing industry has grown, and dramatically so. Research efforts have produced results and potentials as great as those of competing communications industries. And the statistics of opportunity continue to grow.

The number of students in elementary and secondary schools and colleges today is estimated at 43 million. By the end of the 1960's the number should have increased to 58-million, a growth of 35%.

During the decade, the increase in the elementary school population will be 20%; in the secondary school population, 50%, and in the colleges 60%. Our population, as a result of this, will be oriented as never before to the printed word and the meaningful design.

It certainly seems safe to predict that as the educated society grows our opportunities will take on startling new forms. By the end of the decade many persons feel that our insatiable craving for news—a craving which I feel is a crucial necessity of a free society—will see newspapers with circulations of a million copies a day a relative commonplace.

And with the needs of such a market we can already see the development of fulfilling techniques. Just to cite one with which I am sure many of you are familiar, there is one daily newspaper in Australia already utilizing the high speeds of a web-fed, four-color, offset press.

Many more national magazines should, by the end of the decade, be coming to you with press run problems involving multimillions of copies, while the growth of great metropolitan regions and 100-mile-long strip cities could well mean new opportunities for new regional publications which could become unique local opportunities for graphic arts industries.

But all of this opportunity is meaningless unless the response to it is solidly based on a feeling that we in industry are contributing to it rather than simply exploiting it.

Just recently I heard a statement that business would be good this year *despite* the fact that it would be very competitive. The speaker very possibly would make the same statement about the entire decade ahead of us. May I suggest that this was a very unfortunate phrasing.

Business in our free society isn't good despite competition. It is good *because* of competition.

The question of the size of an individual business is not involved here because in many cases competition is possible only between very large and very powerful opposing forces.

The question is simply that the alternative to competition is monopoly—state or otherwise. I don't think that any of us want that.

It seems to me that in the paper industry, as well as in the printing industry, the periods in which we simply took orders rather than serving customers was one in which business vitality survived only by a miracle.

The lack of competition arrests the development of market planning and strategy, skills that we all need today and which the printing industry now recognizes as vital. Only in meeting and not bemoaning competitive challenges over

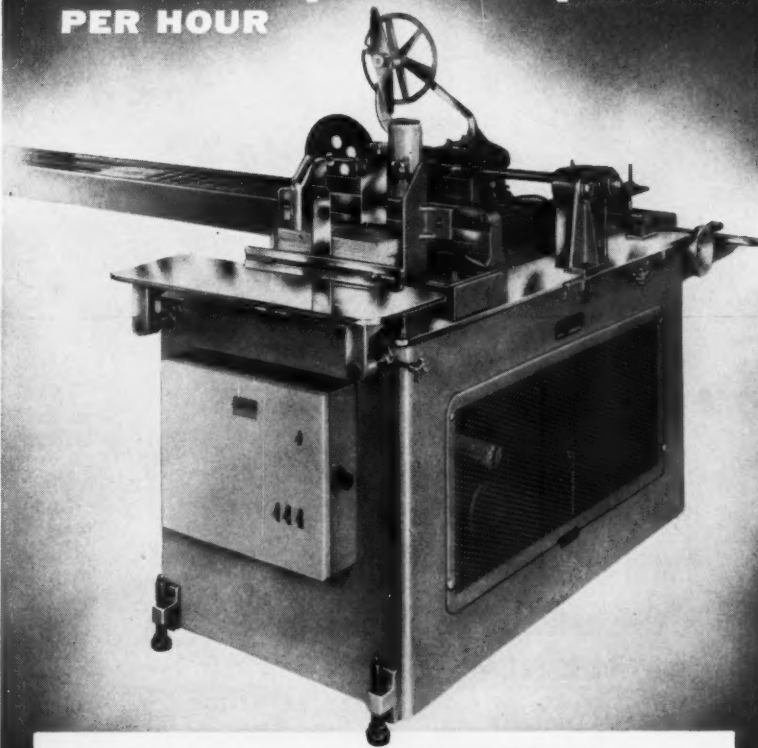
the next decade will we serve the best interests of our customers, our shareholders, our employees and our neighbors in the communities in which we operate.

Perhaps more so in the next decade than in any of the past, we must always be mindful that our free society does not exist for any one of us alone—all of us must instead work for it.

The decade demands this dedication of our talents and energies to a free society. It places an entire new order of responsibility upon us. It means looking at our businesses as part of a real world and not an isolated, make-believe world of its

(Turn to page 108)

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The Soaring Sixties—Look Ahead Into Next Decade

(Concluded from page 107)

own. Our plants and jobs may have walls, but our business activities do not.

Perhaps this seems to veer from our subject. Actually, I think it is the heart of it—the heart of the decade ahead.

No one could have attended the recent educational graphic arts exhibit in New York without recognizing that the mechanical blueprint of the decade ahead is clearly visible and solidly encouraging.

With that sort of assurance on the mechanical side, I think that we are forced

to forecast the future most significantly in terms of the attitudes and human problems which I have been discussing.

I don't feel that there is a single mechanical problem plaguing the printing industry at the moment which cannot be overcome in the decade ahead.

The only areas of doubt involve the sort of world in which these solved problems will become productive realities.

It is perhaps not understating the case to say that the future of the world lies in the hands of the graphic arts and printing

industry, for this future is one that depends upon the communication of ideas, good and evil, for its shape.

We are not simply the providers of the surfaces upon which these ideas are inscribed. We must, instead, be participants in the entire process.

Over the years we have come to define this process broadly as free society. The key to it is freedom in the marketplace—for every man, woman and child to buy what they want, when they want it, and from whomever they choose.

Here again we must be sharply aware of the differences between selling and participating. I don't think that we can sell free enterprise. We must, instead, participate in it successfully and, in participating, *demonstrate* its virtues.

When we speak of freedom and enterprise, we are speaking of ideas, vision and aspirations—the things for which men have, and will lay down their lives. We are not speaking of a product for which one only has to lay down a coin.

If we are to be free, we must be willing to compete. Competition is the essence of free enterprise—monopoly of the state, its death knell.

A friend of mine often refers to competition as the carp they put in the pond to keep the trout swimming and make them healthier.

If we in the paper industry are to be healthy, we need healthy competitors and healthy customers. If we in the mills aren't strong, profitable and successful, you as our customers will not get what you want and need, when you want it, to meet the needs of your customers.

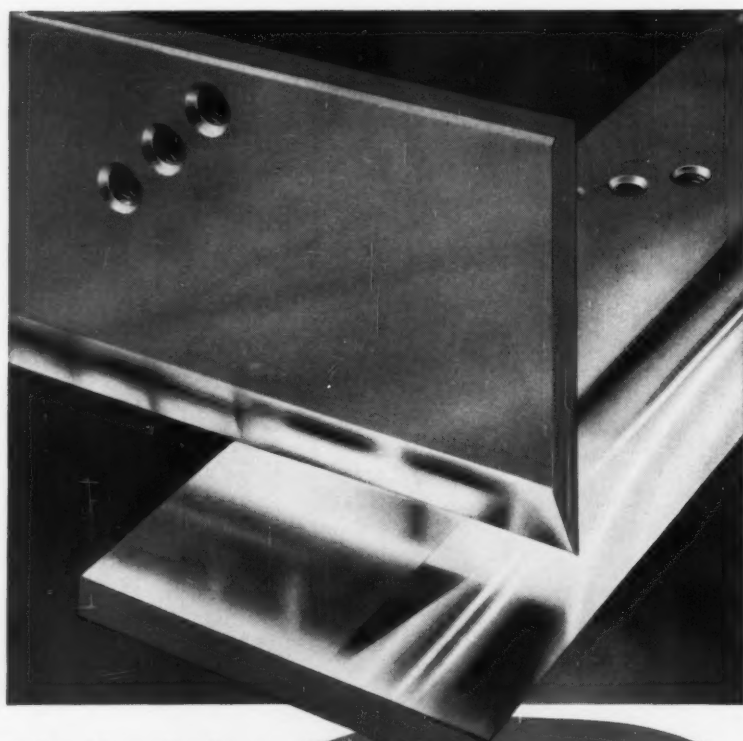
If you, as our customers aren't strong, profitable and successful, we in the mills will not be able to improve our products, methods, and organizations that bulwark our survival and growth.

Our outlook is one of a strong, vigorous economy and industry that offers to each of us an unprecedented challenge to meet the demands of an ever changing—ever growing market—a free market.

In speaking of the outlook for your or any other industry, I would be remiss if I did not mention the forces threatening our freedom on many fronts.

Today, free enterprise is on test! Education is on test! Democracy is on test—yes, even Christianity is on test! If those who threaten our freedoms gain the advantage, then our outlook—however rosy it may seem from a business or industry standpoint—is bleak indeed.

As businessmen, our ability to fulfill our responsibility for today's and tomorrow's profit and loss statements and balance sheets may well depend on how much we are willing to devote of our time, knowledge, and energy to these larger problems on broader horizons.



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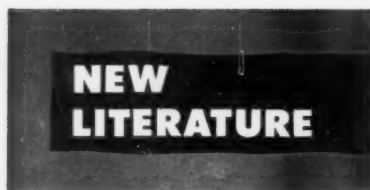
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Those interested in literature described are asked to write direct to the company listed in the item



Mead's commercial sample kit, containing a number of printed pieces, is designed for filing

Mead Paper Sample Kit

A commercial sample kit containing a number of printed pieces has been introduced by Mead Papers, Inc., Dayton 2, Ohio. Each specimen contains information about typographic styles, weight and finish of the paper, press equipment, and speed of run. The kits are contained in folders designed for filing.

Crosfield Electronics Brochure

A 32-page brochure has been issued by Crosfield Electronics, Inc., 47 New York Ave., New Cassel, Westbury, L. I., N.Y., on its various types of equipment. The brochure gives information on register controls, web break detectors, color scanners, etc., along with illustrations and diagrams.

Davidson Dual-A-Matic Brochure

The Davidson Corp., 29 Ryerson St., Brooklyn, has issued a brochure on its Dual-A-Matic, which describes in detail the advantages of the automated small off-set machine designed for short or medium length runs.

ATF Liqua-Spra Folder

Six models of ATF Liqua-Spra no-setoff units for all sizes and makes of printing presses are illustrated and described in a four-page, two-color folder issued by the American Type Founders Co., 200 Elmora Ave., Elizabeth, N. J.

X-acto Catalog Sheet

Specifications and features of the Safety Guard knives are included in a catalog sheet prepared by X-acto, Inc., 48-41 Van Dam St., Long Island City 1, N.Y. Step-by-step illustrations in the catalog sheet describe the operation of the guard and the blade replacement feature.

Numbering Machine Booklet

The Roberts Numbering Machine Division of Heller Roberts Manufacturing Corp., 700 Jamaica Ave., Brooklyn 8, has issued a four-page booklet giving an explanation of the numbering heads, mounting rings, adaptors, and cams required for press installations.

Stitcher Specification Sheet

An illustrated specification sheet on a portable stitcher, which becomes fully automatic when used in conjunction with the Rotomatic or Gathermatic collator, has been issued by Thomas Collator Industries, Inc., 100 Church St., New York.

Davidson Ink Booklet

A booklet showing color samples of cartridge inks is available from the Davidson Corp., 29 Ryerson St., Brooklyn 5.

Product-A-Lite Bulletin

An illustrated, four-page bulletin describes a new line of lighting fixtures, called Product-A-Lite, which use two miniature four-watt fluorescent tubes. The bulletin, distributed by Products for Industry, Inc., 1530 Summer St., Stamford, Conn., describes nine different models.

Photographic Products Folder

A catalog on its line of photographic products for professional use has been issued by the Ansco Div. of General Aniline & Film Corp., 40 Charles St., Binghamton, N.Y.

Fletcher reported that its new brochure was printed in four colors to demonstrate the printability, opacity, uniformity, whiteness, as well as the brightness of its Flecopake paper. The brochure's inside spread contains tipped-in swatches of Flecopake's available basis weights, 40#, 50#, and 60#



Seybold Saber II Cutter Booklet

An 18-page, multicolor booklet giving details on the Seybold Saber II power paper cutters is available from the Harris-Seybold Co., a division of Harris-Inter-type Corp., 4510 E. 71st St., Cleveland 5. Illustrated with photographs and drawings, the plastic-bound booklet describes six main areas of cutter operations.

Champion Papers Grade Selector

The Champion Paper and Fibre Co., Hamilton, Ohio, has issued a paper planner and grade selector wheel. The wheel shows the various types of Champion papers that can be used in printing business papers, folders, brochures, catalogs, hand-outs, stuffers, self-mailers, prestige literature, annual reports, house magazines, and other materials.

Ludlow Type Bulletin

A four-page two-color bulletin on its Record Gothic Extra Condensed type face has been introduced by the Ludlow Typograph Co., 2032 Clybourn Ave., Chicago 14. The type is available in 12- to 48-point sizes.

Remington Rand Folder

How divider-type shelf filing saves 70% of the cost of drawer files and 50% of floor space without sacrificing filing efficiency is the subject of an illustrated folder published by the Remington Rand Division of the Sperry Rand Corp., 315 Fourth Ave., New York 10.

Fletcher Flecopake Brochure

The Fletcher Paper Co., 20 N. Wacker Drive, Chicago 6, has published a four-color brochure, announcing the availability of Flecopake paper. The brochure is a press demonstration giving examples of reproductions of line drawings, halftones,



PHIL SILVERS, CBS-TV STAR

Profits Pouring In? If they're not, here's a connection that will pipe a little extra your way. Switch to Consolidated Enamels. As the world's largest enamel paper specialist, Consolidated offers finest quality for *less*. You quote lower . . . make more sales, more profit. Proven press performance, too! See for yourself. Ask your Consolidated Merchant for free test sheets. Compare performance, results, cost. Fair enough? Then turn on the faucet.

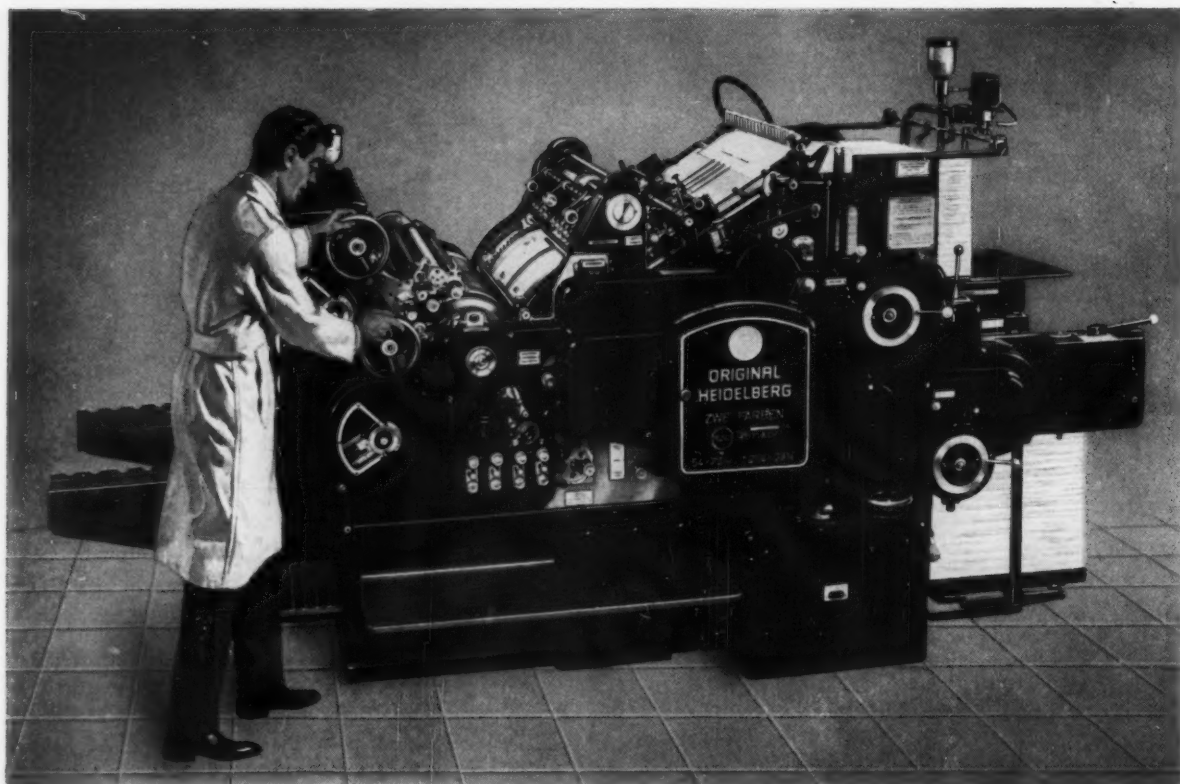
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A COMPLETE LINE FOR LETTERPRESS AND OFFSET PRINTING
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The best of rotary...the best of flatbed ...the best of Heidelberg!

*Its unique combination makes two color letterpress
available for slightly more in cost than a single color press!
And no extra floor space needed!*

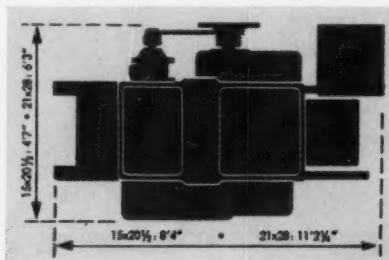
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Because they are Heidelbergs you get all the best Heidelberg features—including built-in wash-up for rollers of both color units, pyramid inking systems, positive gripper sheet control from feeder to delivery, hairline register, unyielding impression strength, minimum makeready and high production speeds.

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screens, and duotones. Swatches of each of the three available basis weights, 40#, 50#, and 60#, are tipped in.

ATF Typesetter Booklet

An eight-page booklet on the ATF Typesetter is available from the American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N. J. The ATF Typesetter is a new photomechanical system for rapid low-cost composition of text matter on film. The step-by-step operation of the ATF Typesetter on a typical job is illustrated in detail.

Thermogrip Adhesive Catalog

Information about its Thermogrip adhesive system, including application data, has been compiled into a 16-page catalog by the United Shoe Machinery Corp., 140 Federal St., Boston 7. Included are photographs and sketches of both wheel and nozzle types of adhesive applicators.

Craw Modern Bold Folder

A two-color folder showing specimens of the Craw Modern Bold type face has been issued by the American Type Founders Co., 200 Elmora Ave., Elizabeth, N. J. The type is available from 6- to 72-point.

Paper Drilling Booklet

The Challenge Machinery Co., Grand Haven, Mich., has issued a 16-page booklet that describes its line of paper drilling machines.

Foto-Fonts Bulletin

A. A. Archbold, Publisher, 419 S. Main St., Burbank, Calif., has issued a bulletin, Foto-Fonts No. 3, on its line of type faces for offset reproduction.

Wausau BroKote Specimen Kit

A paper specimen kit on its new BroKote offset printing paper has been issued by the Wausau Paper Mills Co., Brokaw, Wis. Included in the kit are samples of BroKote and one- and two-color printing samples.

Wausau offers specimen kit on BroKote papers



Plyhide Vinyl Swatchbook

Slade, Hipp & Meloy, Inc., 729 W. Lake St., Chicago 6, is distributing its swatchbook of 40 stock varieties of Plyhide unsupported virgin vinyls, manufactured by Plymouth Rubber Co.

Cutting Trends, Vol. 2, No. 2

Simonds-Worden-White Co., 1101 Negley Place, Dayton 7, Ohio, has issued Vol. 2, No. 2 of its two-page bulletin, "Cutting Trends." This issue features an article on reducing rejects through proper balancing of grinding wheels and grinding machines.

Chemco Marathon Camera Brochure

The Chemco Photoproducts Co., Inc., Glen Cove, L. I., N.Y., has published a four-page brochure on its new 24x24-inch Marathon Roll Film Camera. Printed in two-colors, the brochure is illustrated with photographs of camera parts.

Ostwald Flexiguide Pamphlet

Hampton Processes, Inc., Newton, N. J., has made available a pamphlet which describes the Ostwald Flexiguide, a press accessory designed by the company to reduce paper waste, increase efficiency, and permit closer quality control.

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ALPENOPAKE is a versatile, lightweight paper designed for BIG SAVINGS. It costs less per ream than regular bond and offset papers in heavier weights and it costs less to mail. ALPENOPAKE is ideal for a wide variety of uses because it is highly opaque for its weight and is available in brilliant white and six bright colors. It is titanium treated for maximum opacity and tub sized to insure smooth, uniform printing, offset or letterpress.

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Howard J. Seel Named Chief Engineer by Harris

Howard J. Seel has been promoted to chief engineer of the Harris-Seybold division of Harris-Intertype Corp., Cleveland.



Howard J. Seel

Harris-Seybold, the largest division of Harris-Intertype, has plants in Cleveland and Dayton. Mr. Seel was formerly chief engineer of the Cleveland plant and will retain that post while assuming new responsibilities for Dayton engineering. The two plants produce offset presses and power paper cutters. Mr. Seel

is a mechanical engineering graduate of the University of Minnesota, and has been with Harris-Seybold since 1936. He had six years of printing plant field experience as a member of the service department. He was instrumental in the development of Harris's metal decorating press line.

Ex-Cell-O Acquires E. G. Staude

The E. G. Staude Manufacturing Co. has become a wholly-owned subsidiary of the Ex-Cell-O Corp. Until recently it has been a subsidiary of Bryant Chucking Grinder Co. Staude manufacturing facilities will be moved to the Bluffton, Ohio, plant of the parent company, and its engineering, research, and development work will be centered at the new Ex-Cell-O Research & Development Park at Walled Lake, Mich. Samuel K. Lynn, Staude executive vice-president, will continue to be responsible for the firm's operations.

PEOPLE IN THE NEWS

ROBERT M. JONES and VINCENT B. MORRISON, JR., have been appointed sales representatives by the Intertype Co., a division of Harris-Intertype Corp., Brooklyn. Working out of the Southwestern district office, Mr. Jones will cover the San Bernadino, Riverside, and Clark, Calif., counties, and part of Los Angeles. Mr. Morrison will represent the company in the northern Ohio area.



Vincent B. Morrison



Robert M. Jones

WILLIAM ZIMMER, chief engineer, has completed 30 years of service with the Goss Co., a division of Miehle-Goss-Dexter, Inc., Chicago.

J. H. KELLY has been promoted to sales supervisor for letterpress products, printing products division by the Minnesota Mining and Manufacturing Co., St. Paul, Minn. With headquarters in Ridgefield, N. J., he will direct all letterpress activities in areas covered by the firm's Chicago, Cleveland, Cincinnati, Boston, New York, and Philadelphia branches.

FRANCIS P. IAPALUCCI has been appointed plant manager of the Lake Erie Machinery Corp., Buffalo, N.Y.

JOHN S. BECKHAM has been promoted from plant manager to general manager of the Graphic Arts Press-Washington Planograph Co., Washington, D.C.



Carl E. Carlson



John S. Beckham

CARL E. CARLSON has been appointed Chicago territory manager for both the Dexter Co. and the Lawson Co. divisions

There's a **FOX RIVER** grade
for every business and social use...

THEY LIE FLATTER
THEY PRINT EVEN BETTER
THEY CAUSE FEWER FEEDER STOPS

have you run **FOX RIVER'S**
Bonds or Onion Skins lately?

... also Vellums, Bristols and Thin Cards

And — they're **ARCTIC WHITE** (the original fluorescent white) ... the color that the writing paper industry is still trying to equal in brightness and uniformity!



100% Cotton
Anniversary Bond
Anniversary Onion Skin
Anniversary Ledger

75% Cotton
National Bank Bond
National Bank Ledger

50% Cotton
English Bond
English Ledger

25% Cotton
Fox River Bond
Fox River Opaque
Fox River Laid
Fox River Onion Skin
Fox River Ledger
Excelerose Bond
Excelerose Onion Skin
Translucent Bond

FOX RIVER PAPER CORPORATION
APPLETON, WISCONSIN

This advertisement was designed and made up in the composing room of Arrow Press, Inc., 424 West Walnut Street, Milwaukee 12, Wisconsin.

of Miehle-Goss-Dexter, Inc. He will supervise all sales activities for MGD's line of bindery and cutting equipment throughout the Chicago territory.



Robert G. Pender



Louis J. Philipps

DAN INT-HOUT, SR., vice-president and director of the Michigan Carton Co., Battle Creek, Mich., has retired after 30 years of service. ROBERT G. PENDER was elected vice-president of board sales and a director. LOUIS J. PHILIPPS, chief plant engineer, was elected vice-president of engineering.

EUGENE J. WHITE has been appointed a representative in the Southern New Jersey, Pennsylvania, Maryland, Delaware, and Washington, D.C., area by John W. Bolton & Sons, Inc., Lawrence, Mass.

BRAYTON H. SLADE has been appointed assistant to KENNETH P. MORSE, executive vice-president and general manager of the Standard Register Co., Dayton, Ohio.

C. PETER MCCLOUGH has been named general sales manager of Haloid Xerox Inc., Rochester, N.Y.

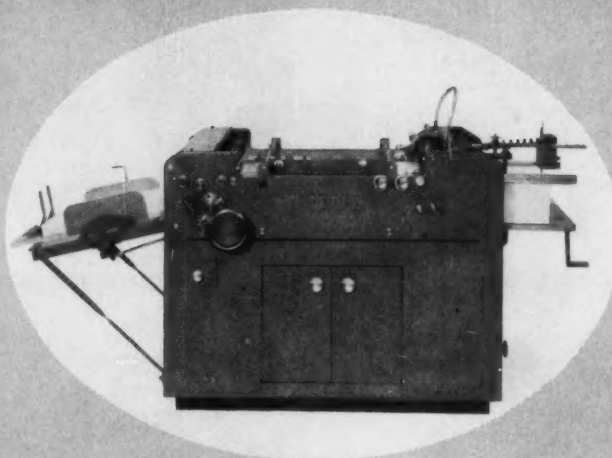
SAMUEL P. HOOPES and WILLIAM F. MCGEE have been appointed director of purchasing and traffic manager, respectively, by Finch, Pruyn and Co., Inc., Glens Falls, N.Y.

ROBERT E. GORTON, PHILIP B. HAMILTON, and HOWARD C. WEEKS have been elected to the newly-created posts of divisional vice-presidents by the Dennison Manufacturing Co., Framingham, Mass. Mr. Gorton becomes vice-president in charge of the machine systems division and the industrial products division; Mr. Hamilton, vice-president in charge of the resale product division and the holiday division; Mr. Weeks, vice-president in charge of the gummed paper division, the box division, and the Therimage division. BERNHARDT L. SAUTER has been named industrial products national sales manager and FRANK T. GEROULD has been ap-

Left to Right: Robert E. Gorton, Philip B. Hamilton, and Howard C. Weeks, newly-elected divisional vice-presidents of Dennison Manufacturing



For FASTER Perforating Production



the NEW Rosback Jet-20 Perforator

For slot, strike, and snap-apart form perforating —for scoring, creasing and slitting

Designed for speed and built to traditional Rosback high quality, this NEW "JET-20" perforator fills the need for offset or letterpress sheet sizes printed on 14"x20" presses. New features include:

- Accurate performance at 12,000 to 24,000 sheets per hour on continuous perforating.
- Up to 7,000 sheets per hour on strike perforating.
- Minimum sheet size 6" x 6".
- Maximum sheet size 20" x 20".
- High speed perforating for carbon snap-apart forms.

- Also scores, creases, and slits.
- A complete factory-built unit — ready for operation when delivered.

An owner of a "JET-20" reports:

We are indeed happy with this machine. The top running speed is approximately 16,000 per hour — almost 4 times faster than the machine it replaced. In addition, an operator can convert from one job to another in less time, so has increased our perforating output approximately 70%. We find we cannot get along without the "JET-20."

Every Rosback machine for bindery operation is designed to pay for itself through cost-saving, increased production. Get full facts from Rosback whenever you need paper perforating, punching, slitting, slotting, scoring, creasing or stitching equipment.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

MANUFACTURERS OF SLOT ROTARY PERFORATORS SINCE 1909

pointed machine systems national sales manager. MATTHEW P. CLARKE has been named merchandise manager of machine systems.

R. H. HINMAN has been named manager of the International Paper Co.'s Fine Paper and Bleach Board Division regional office in Chicago and assistant manager, primary grades for the Midwestern region. R. E. CHASE, JR., has been appointed manager of publication sales, replacing J. P. SAWYER, who resigned. GEORGE STUHR, JR., was named assistant to the sales manager, in charge of special accounts and assignments. L. T. KRUMM, JR., was appointed manager of bleached board sales.



William J. Grunow



Charles D. Kayser

WILLIAM J. GRUNOW has been appointed a factory sales representative by the Douthitt Corp., Detroit.

CHARLES D. KAYSER has been transferred to the Los Angeles office of the Miehle Co., division of Miehle-Goss-Dexter, Inc., to work with C. R. ENDICOTT, territory manager, who will be retiring in the near future.

JOHN DEFOR has been appointed sales representative in the Southeastern territory by Miehle-Goss-Dexter, Inc., Chicago, for its Miehle, Dexter, and Lawson divisions. With headquarters in Atlanta, he will cover Tennessee, Alabama, Mississippi, and portions of Louisiana.

NELSON P. ARIGO has been appointed regional sales manager of the P. H. Glatfelter Co., Spring Grove, Pa. JOHN C. HILDEBRAND was named Atlantic regional manager with headquarters in New York City. T. M. GLATFELTER was appointed manager of book publishing sales. KENNETH R. ORFF and HARRY A. DREYER were assigned to the Atlantic regional sales staff. Mr. Orff will cover New England, New York, and the South Atlantic states. Mr. Dreyer's territory includes Metropolitan New York, New York state, Maryland, and Washington, D.C.

EDWIN H. GOODMAN, formerly with the Gabriel Stern Advertising Agency, has joined the Hub Mail Printing Corp., Boston, as quality control supervisor.

SIDNEY HERWOD and PAUL WHITMORE have been appointed sales representatives by the Simonds-Worden-White Co., Dayton, Ohio. Mr. Herwod will cover the District of Columbia, Maryland, Virginia, and the eastern part of West Virginia. Mr. Whitmore's territory includes North and South Carolina, eastern Tennessee, and Northeastern Georgia.

A. JOHN MAIONE, formerly with Fairchild Graphic Equipment, Inc., has joined the sales staff of Ernest Payne Corp., New York City.

SANFORD STUCK, president and general manager, Western Typesetting Co., Inc., Kansas City, Mo., won the American Type Founders Co.'s 1959 Silver Matrix award for outstanding performance in the sales and promotion of foundry type. The award goes to the authorized type dealer whose sales are the highest above annual quotas.

JAMES WILLIS has been appointed assistant sales manager of Sam'l Bingham's Son Mfg. Co., Chicago. He formerly was Midwest manager for the Lawson Co., a division of Miehle-Goss-Dexter Co.

ALBERT SHAW has been appointed to the sales staff of both the General Composition Co. and its subsidiary, General Type & Supply Co., Boston.

WILBUR W. ASHLEY has been appointed sales engineer in the Dayco division of the Dayton Industrial Products Co., Melrose Park, Ill., a division of the Dayton Rubber Co.

ROBERT E. DAVIS and JOHN A. RUSH have been appointed sales representatives by the industrial sales division of the

MARTIN-SENOUR Puts Its Chips on SORG's LATEX-IMPREGNATED *Tensalex*

"TENSALEX has helped make this piece an excellent sales getter."

"The Martin-Senour Slide-Rule of Color was designed to provide architects, decorators and painting contractors with a more than usual number of colors that could be conveniently carried from client to client, or used to check colors on the job. Obviously, it could not be an inexpensive piece, so we tried to give it as much durability and eye-appeal as possible."

"Our designer, Morton Goldsall, distinctively interpreted our objectives, and the Carl Gory Color Card Company produced it precisely as needed when they selected TENSALEX for its durability and appearance. Our dealers and their customers have received the Slide-Rule enthusiastically, and we believe TENSALEX has helped make this piece an excellent sales-getter."

J. R. Dignon
Vice-President in Charge of Sales,
The Martin-Senour Company

Sorg's TENSALEX is one of the most remarkable papers ever developed!

From labels to maps . . . book covers to jobs such as the MARTIN-SENOUR color card shown above—TENSALEX produces superior results, time after time. On the Color Card, for instance, TENSALEX was a natural choice. In actual use, the Card is subjected to an extraordinary amount of daily handling and repeated folding and unfolding. Yet TENSALEX—latex-impregnated in both its base paper and its coating—keeps the Card looking fresh and sales-appealing, even after long use.

Strength and durability, of course, are only part of the story. The job was printed five colors one side, four colors the other, chips were glued both sides, and the sheets were scored and accordion-folded—all operations accomplished with impressive speed and ease . . . with top-notch results!

Why not test TENSALEX to your own satisfaction? Your Sorg distributor will be happy to furnish sample sheets for press-testing and personal examination. Call him today!



Be sure to ask for
TENSALEX sample books and the TENSALEX
Sample Portfolio.



THE SORG PAPER COMPANY - Middletown, Ohio

Manufacturers and Converters of Stock Line and Specialty Papers

Offices in NEW YORK • CHICAGO • BOSTON • ST. LOUIS • LOS ANGELES

SORG STOCK LINES

WHITE SOREX • CREAM SOREX • LEATHER EMBOSSED COVER • PLATE FINISH • EQUATOR INDEX BRISTOL • REGISTER BOND
MIDDLETOWN POST CARD • 410 TRANSLUCENT • EQUATOR LEDGER • SORG'S BLOTTING • BRILLIANT VELLUM

TENSALEX • GRANITEX • PARCHTEX

United Shoe Machinery Corp. of Boston. Mr. Davis has been assigned to cover the Chicago area, while Mr. Rush has been named to the San Francisco area.

DONN G. COLEMAN, formerly Chicago district sales office representative of the Champion Paper and Fibre Co., has been named president of Dwight Brothers Paper Co., Milwaukee, a Champion paper merchandising subsidiary. He succeeds NORMAN W. MILNER, who has been named to the newly-created position of product manager of merchant papers. RICHARD A. BURTON, general manager of Dwight, was appointed secretary-treasurer. JAMES A. AUSTIN remains as executive vice-president.

S. CECIL APPLEBY has been named general sales manager of Cullom & Ghermer Co., Nashville, Tenn. He will be responsible for the over-all coordination of sales.

MALCOLM C. PATRICK and WALTER KULAK have been appointed sales representatives for the American Type Founders Co., Elizabeth, N.J. Headquarters will be at St. Louis, Mo.

MARSHALL A. METZGER has been promoted from assistant treasurer to controller of the Oxford Paper Co., New York City. He succeeds RICHARD F. CADWALLADER, who resigned.

JOHN J. VERSTRAETE, JR., has been promoted to the newly-created position of director of communications by the Minnesota Mining and Manufacturing Co., St. Paul, Minn. He will assume responsibility for all publicity and communication services within the company.

CHARLES J. DAVIS, JR., has been appointed supervisor of rotary operations, by the Cullom & Ghermer Co., Nashville, Tenn. He has been with the company since 1946.

LESTER J. TIBBETTS has been promoted to general sales manager of Pioneer Business Forms, Inc., Tacoma, Wash. He formerly was Tacoma district sales manager.

EUGENE P. PATTERBERG has been appointed manager of the new eastern regional office of the Herbeck & Held Printing Co., Pittsburgh, located at 437 Fifth Ave., New York City.

EARL DOXSEE has been appointed vice-president and general manager of Tex-N-Set Manifold Co., Inc., Arlington, Tex. He will be in charge of production as well as the national marketing program.

Earl Doxsee



Walter J. Narrie



WALTER J. NARRIE has been appointed supervisor of special services for Ansco, the photographic manufacturing division of General Aniline and Film Corp., Binghamton, N.Y.

JAMES W. SHIELDS, executive vice-president of Judd and Detweiler, Inc., is serving a fourth term as chairman of the Union Employers Division of Printing Industry of Washington, D.C. LESLIE C. SHOMO, vice-president and general manager of National Publishing Co., was elected vice-chairman succeeding OTIS H. JOHNSON, president, Darby Printing Co.

DANIEL F. SMITH has joined the marketing organization of Photon, Inc., Cambridge, Mass. Mr. Smith formerly was connected with the Teletype Corp.

HUGO C. STOWASSER has been appointed export sales manager by the General Binding Corp., Northbrook, Ill. He will supervise sales activities in General Binding's 25 foreign offices in Europe, South America, and Canada.

CLYDE M. ROBINSON has been appointed to the sales staff of Harold M. Pitman Co., Chicago.

DANTE LAVERGHETTA has been appointed composing room foreman of Edward Stern and Co., Inc., Philadelphia. He succeeds GEORGE MUELLER who has resigned.



new 50-station collator

Fully automatic . . . unprecedented performance
without the penalty of high price or space waste!

Announcing a new dimension in collating versatility, accuracy, speed and compactness — the all-new, completely automatic Rotomatic by Thomas Collator Industries, Inc. If you collate in volume, you'll want all the details on the Rotomatic's ease of total operation and multiple savings. For complete information and prices, without obligation, write today.

- Accurately collates, counts, staggers or stitches 25,000 sheets per hour
- Exclusive push button programmer permits different jobs to be run at same time
- Occupies only 17½ sq. ft. of floor space
- Loads in less than 7 minutes . . . no adjustments for vacuum systems, fans, weights, finishes
- Handles sheet sizes from 7" x 8" to 11" x 14" in most every weight and finish
- Offers more features at a lower price than any other collator on the market



Thomas Collator Industries, Inc.

Dept. EE-1, 100 Church Street, New York, New York

How to Prepare Art Work for Silk Screen Printing

(Concluded from page 57)

offset, etc. Study your comprehensive sketch and decide on the colors needed and the kind of rendering you will use. Assemble necessary type proofs, trademarks, and photographs, preferably same size or larger.

For your drawing, use a paper that is really white. The ink, paint, or crayon you use should be truly black.

If you prefer line copy, the simplest way to make just one photoscreen for a color job is to use a key-line drawing.

A black and white mechanical is made for photography, generally of the black or last color to be printed. The artist can include thin black lines to indicate the boundaries of other colors in the job. Indicate these colors on an overlay sheet. Since the color boundary lines are not meant to be printed, they are blocked out of the silk after the first proofs are pulled. Stencils for colors indicated by the lines are knife-cut from the proof for perfect register. After the colors are printed, the key-line screen is printed.

Send the comprehensive as a guide for planning color rotation. If you are not sure of the color sequence, ask the screen process printer to add all necessary bleeds. Furnish color swatches or specify colors clearly.

A set of color separations is needed for more intricate photographic jobs.

When the first color is finished, draw register marks in the open areas of the drawing. Make the rest of the black-and-white mechanicals on frosted acetate or grained vinyl sheets and tape them securely into position over the key drawing. Always trace the crosses of the first separation exactly on succeeding mechanicals and write the name of the color on each sheet.

Pen and ink, scratchboard, rossboard, or coquille board are fine ways of rendering. Velox prints, or conversions of continuous tone art to dots or lines, can make excellent line copy. So can black crayon, drybrush drawings, textured board, or grained acetate. Multiple units are pasted up or the processor can step-and-repeat on the screen. Photolettering or hand lettering may be added. Artist's shading sheets or benday (Zip-a-tone tints, Bourges sheets, Transopaque overlays) can be used.

Halftone reproduction by camera can be done to an endless variety of techniques used by different artists: pencil renderings, wash drawings, etc., just as for other printing processes. However, in silk screen halftones, dark areas tend to print a bit darker and light areas tend to print lighter. Good sharp, retouched, fairly high contrast photographs are best.

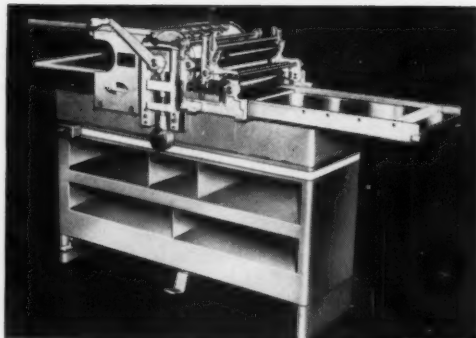
Continuous-tone color art for screen process reproduction is prepared just as for other methods of reproduction. The idea for using this method may have come from an existing full-color subject, a photograph, or a painting. In preparing the art work, use a transparent color medium: oil color, water color or airbrush. The screen process printer will use transparent inks. Generally, the halftone dot will be 65 to 100 line. Consult the screen printer on the practical work size for his camera. To incorporate the main unit into the mechanical, have a photostat made as a stand-in for experiments and for the pasteup with copy and other units. These will probably be opaque line art as a contrast to the transparent inks in the picture.

The mechanical, color overlay, and swatches for any opaque extra colors are prepared in the manner discussed above.

If a continuous-tone subject has been color-separated and printed by letterpress or by offset, black-and-white conversion proofs may exist or the plates can be proofed in black and white. The screen process printer can blow these up to larger size, handling them as line copy and printing on cardboard or paper.

YOU CAN HANDLE ALL YOUR PROOFING NEEDS

on
one of these
VERSATILE
CHALLENGE
PROOF
PRESSES



One design . . Four models . . Two sizes . .
14-1/2 x 23-1/2" and 19-1/2 x 23-1/2"

Important for the average printer and for many typographers and engravers, is the ability of Challenge Proof Presses to meet all the different proofing needs of the average shop.

For instance, on the Challenge GP Model, which is now available in two different sizes, 15" and 20", you can handle the finest reproduction proofing, color register proofing, short run production proofing, as well as pre-makeready and advance runs on small cylinder press forms.

If less critical reproduction proofing and more galley proofing is desired, the same basic press is available in the 15KP and 20KP models. Altogether four different models are available with varying features to meet your needs and pocketbook. All handle galleys up to 23 1/2" in length.



In addition, three other Challenge Models are available for your general proofing needs.

See your authorized Challenge Printing Equipment Dealer, or write . . .

THE CHALLENGE MACHINERY CO.
GRAND HAVEN, MICHIGAN

PP-106-A



IDEA NO. 159

A Little Kleen-Stik . . .

. . . and a lot of ingenuity solved not one, but *two* problems for Consolidated Badger Co-Operative, West De Pere, Wis., packers of Morning Glory Ice Cream. The problems: using up a stock of obsolete cartons, and promoting a valuable premium offer. Manager Archie Smith huddled with Les Rose, Pres. of Romo Display Advertising, Green Bay—who worked out this *dual-purpose* band. Printed on "Tensalex", it resists the cold and moisture of freezer cases. And it's held in place with two strips of *tight-stickin'*, peel-and-press Kleen-Stik "D" Tape. So easy to apply . . . so effective . . . so low in cost!

The World's Most Versatile Self-Sticking Adhesive



IDEA NO. 160

Ham Can Be Beautiful . . .

. . . when it's Hostess Ham, that is! As part of a recent promotion to "glamorize" their product, famous Chicago packer Swift & Company "cooked up" this tasty P.O.P. display to hold a pad of appetizing ham recipes. Handsomely printed in four colors on bright Silver Foil Kleen-Stik, it's easy for retailer or salesman to put up with a quick peel-and-press on walls, showcases, etc., in stores everywhere. The *deluxe* design and artwork were done *within* the Swift organization. Cause for applause!

Promoting premiums or building brand identity—you can help your customers do it more effectively and economically with modern, moistureless Kleen-Stik. Big free "Idea Kit" shows you how—write for yours today!



Try Side-by-Side Plan When Selling Printing

(Concluded from page 61)

the register from gripper to tail, and so on. Both of them, so it appears, forget one another and are lost in examination of the press sheet, side-by-side.

Now, for heaven's sake don't overdo it!

In proper perspective, this side-by-side gambit is another effective tool in the salesman's armory—to be used, as with all tools, deftly and with discretion.

Certainly most of the time you'll be sitting across the desk. And part of the time, you should; there are some facial expressions you really want to see.

To get around to the customer's side, you've got to have a reason, one that is legitimate, genuine, and sincere. When you have one, use it. You'll make more friends and get more orders.

If you have occasion to make sales presentations to customer groups—buying committees, boards of directors, departmental staffs—much of this same side-by-side principle applies.

It dictates that you resist the heady temptation to go to the head of the conference table. You'll be invited to do so, and you'll feel flattered and important, up there in the limelight.

But don't let it fool you. You are usurping someone else's chair up there—someone who may be important to you. You are there to sell, not to inflate your ego, especially at the expense of your customer.

Bob K., whose specialty calls for group presentation and selling, tells me he used to get in the head chair every time, until he noticed he could always produce a murmur of agreement from the group but rarely an order—like the preacher whose sermon fetches compliments on Sunday but is ignored the rest of the week.

Bob's biggest success came after he started sitting around the table with the rest of the men. By acting like one of the team, he found himself accepted as one of the team—and to his satisfaction, often became a *supplier* member of the team.

When called on for the "presentation" he stood up right where he was—provided everyone could see and hear him—and made his talk. Then he promptly sat down.

By staying at his chair, then sitting down, he found that questions from the rest were more frequent than when he was up in front where he couldn't sit down.

What had happened was, first, that he was less of a spotlighted target for the confirmed skeptic or "opposer" in a group. Second, his own less-conspicuous position made the would-be questioners feel less conspicuous, therefore more free to speak.

As for Bob, what he wanted was questions. These were the underbrush that had to be cleared away to make the sale.

He was happy to make the sale, and let the chairman have the glory.

3 TOP VALUES From Among 80 BIG JOE Lift Truck Models



1

"the PEDALIFT 21"

\$199⁰⁰ complete

1000 lb. capacity
54 in. lifting height



2

"the 299"

\$299⁰⁰ complete

1000 lb. capacity
57 in. lifting height
Battery Operated



3

"the CHALLENGER"

\$397⁵⁰ complete

1500 lb. capacity
57 in. lifting height
Battery Operated

Hydraulic Handling for EVERY Department



BIG JOE
Manufacturing Company

Colony Drive
Wisconsin Dells, Wisconsin

LPNA Book, Poster, Accounting Committees Meet

Topics of interest to three Lithographers and Printers National Association committees were discussed at their recent meetings.

The lithographic book manufacturers committee, headed by William H. Bulkeley of Connecticut Printers, Inc., took steps to expand its membership. A survey of 37 member plants printing books and jackets, to determine the extent of their interest in this type of production, was approved. The LPNA committee explored the possibility of working with Book Manufacturers Institute in relation to its current revision of trade customs for letterpress book manufacturing.

There was discussion of what was said to be the discriminatory practice of paper mills in extending 5% discounts to pub-

lishers but not to book manufacturers. Mr. Bulkeley was named to confer with several paper mills in an effort to solve this problem.

A survey conducted by the American Association of University Presses, and aimed at finding ways to decrease book manufacturing costs, was examined. Some of the assumptions about offset lithography were rejected. The committee felt that offset could offer some solutions to university press book production problems.

Prospects for web offset book production seemed remote, according to the committee's survey of press manufacturers. Factors noted on the negative side included the variety of book sizes, lack of standardization, limitations imposed by fixed cut-off press sizes, type of stock used, and

the fact that book quantities are too small. Successful use of web offset for large-run encyclopedias and school workbooks was recognized.

Everett F. Bowden of the Forbes Lithograph Mfg. Co. is chairman of the cost accounting and financial management committee, which is studying selling and administrative costs to find ways for recovering these items. Another study is related to the application of direct costing to lithographic and printing accounting. Later on LPNA members will also receive reports on salesmen's expenses; equipment replacement, including depreciation policies; development and operation of cash flow charts; effect of product mixes on profits, including how to determine profits coming from various products; suggested schedule for retention of records, and methods for controlling factory labor costs through adequate records.

Results of tests of a new technique for indoor preposting of 24- and 30-sheet posters were evaluated at a meeting of the outdoor poster committee, whose chairman was Andrew Donaldson, Jr. of Strobbridge Lithographing Co. He announced his retirement from that post after five years of service. His successor is John Lambie, U.S. Printing and Lithograph Co.

The new technique is the Donnelly Vac Pack process for prepaste backing of posters. Processing sheets indoors eliminates much of the outdoor equipment and paraphernalia. Tests of this process when used for posters produced in member plants showed mixed results, including variances relating to the papers used. The committee reached no conclusions.

Discussion centered on standard cost factors going into poster production, but no action was taken. It was noted that growth in the use of 30-sheet posters had been limited, and that production by the silk screen process was increasing.



"We cut imprinting time more than 50%—with a Davidson Dual-Lith!"

That's how Edward Mitsch, factory foreman of Brown & Bigelow's offset pressroom department, figures it. Photocomposition and printing on a Davidson Dual-Lith Model 233 mean huge savings in time!

One Dual-Lith operator handles the whole job, from plate-making to printing. He selects the required negative from his file of sentiments on offset negatives, adds the "personalization" negative, strips them together and makes a presensitized plate with a Nu-Arc printer. Presensitized paper plates are used for short runs; aluminum plates for runs over 1,000.

"While most of our work is one color (black), we do have occasion to run two and three-color imprints requiring exact register for close-fitting type spaces and decorative borders," says Mr. Mitsch. "Because the Dual-Lith has an excellent ink distribution system, we always are assured of highest quality, even solids. An operator

can run this multi-color work as efficiently as single color.

"Necessarily, we must print on a wide variety of stocks. Yet we always get the same results: fast production, with close register, good ink coverage, proper ink-moisture balance, and foolproof feeding, with minimum set-up time required. Another thing we like: the automatic blanket throw-off which moves the blanket cylinder away from the plate cylinder if a sheet of paper should not feed. In fact, our experience with Dual-Lith has been so encouraging, we are carefully studying other aspects of our imprinting operations where we are now using letterpress."

For the whole success story of Davidson Dual-Lith at Brown & Bigelow, call your local Davidson Distributor or write today.

DAVIDSON CORPORATION
29 Ryerson Street, Brooklyn 5, N. Y.

Craftsmen from three continents meet in Heidelberg, Germany. They are (left to right) E. N. Weeden, director, Hortors Ltd., Cape Town, South Africa; Lee Augustine, president of Printing Machinery Co., Cincinnati, and chairman of Craftsmen's International Exchange Committee; and Gunter Degenhardt, advertising manager of the Heidelberg Printing Machinery Co. and president of the Heidelberg Participating Club



Justrite Envelopes Introduce NEW Bank By Mail Line



Here's the streamline banking envelope that can increase your sales and profits. It's the entirely new and modern bank by mail envelope by Justrite. This functional envelope combines the deposit slip, deposit receipt, and self addressed return mailing envelope in one complete unit . . . designed for efficient, convenient, and easy depositing.

Check these outstanding features—

1. Four popular banking sizes. These new bank by mail envelopes are offered in sizes 6, 7, 9, 10 . . . one perfect for your customer's needs.

2. Attractive printing designs. Your customers have the choice of four distinctive designs for the face of the envelope (one shown above) and eight stylish flap designs, each promoting a popular banking service.

3. Wide assortment of paper stocks and colors. Bank by mail envelopes are furnished in white, gray, and buff kraft; green, bankers green tint, cherry, blue, goldenrod, and canary colors.

Get your full share of this profitable envelope business from banks and savings and loan associations. Write either Justrite factory for your sales stimulating bank by mail presentation kit.

Two Modern JUSTRITE Factories



NORTHERN STATES ENVELOPE CO.
300 East Fourth Street • Saint Paul 1, Minnesota

JUSTRITE ENVELOPE MFG. CO., INC.
523 Stewart Avenue, S.W. • Atlanta, Georgia

Sold for Resale Only

Just
what you
have been
looking for!



A metallic
*Gold Ink that is
trouble free.
See how easy it
is to get those
extra sales loaded
with repeat business.



* JOHNSON & BLOY'S IMPROVED FORMULA * GOLD INK IN PASTE FORM

Covers in just 1 impression!

• Greater adhesion on *most surfaces*! • Covers in just one impression on most surfaces • Labor saving... • Run it on the press all day without washing up! • Get added mileage! • Developed by JOHNSON & BLOY, English manufacturers, specializing in quality metallic inks for over half a century.

*Now especially made for
either offset or letterpress printing.*

*Gold ink is supplied in paste form with a specially developed varnish as the additive.

*Sole U.S. distributor Marset, Inc., N. Y. 1, N. Y.

ORDER TODAY!

MARSET, INC. Dept. No. IP 160
1186-1192 Broadway, New York 1, N. Y. M Urray Hill 3-6670
Introductory Offer! Send me pound kit (s)
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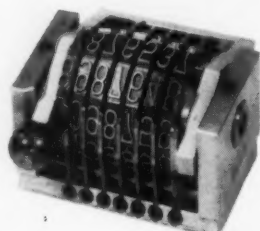
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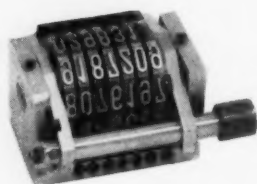
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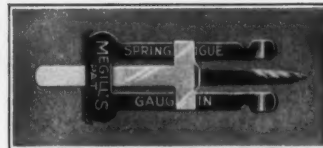


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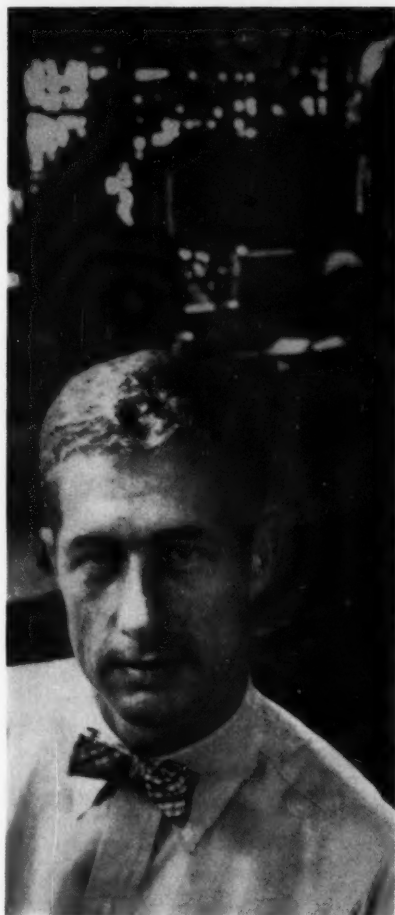


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**58
GIANTS**

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9 x 18	14 x 17
10 x 16	14 x 18
10 x 18	14 x 21
10 x 22	14 x 24
11 x 14	14½ x 14½
11 x 17	15 x 17
11 x 21	15 x 18
11½ x 11½	15 x 20
11½ x 12½	15 x 22
11½ x 13½	15 x 25
11½ x 17½	15½ x 15½
12 x 17	16 x 20
12 x 18	16 x 26
12 x 22	16½ x 16½
12½ x 12½	17 x 22
12½ x 14½	17 x 27
12½ x 16	17½ x 17½
12½ x 18½	17½ x 20½
12½ x 20½	18 x 23
13 x 15	18½ x 18½
13 x 16	18½ x 20½
13 x 17	19 x 26
13 x 18	19½ x 19½
13 x 19	20 x 25
13 x 23	20½ x 20½
13½ x 13½	21 x 24
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ WE ALWAYS THOUGHT A DECADE began with the year 1 and ended with the year 10—or does it begin with the year 0 and end with the year 9? Last year (1959) may have been the end of the Fabulous Fifties but it strikes us that 1960 is the 10th year of that decade! Actually, 1961 is the beginning of a new decade, it seems to us. So the Soaring Sixties are with us. Pretty soon we'll probably be in the Silly Seventies, then back to the Elegant Eighties and the Gay Nineties again!

★ NOT ONLY IS THE INTERNATIONAL PRINTING WEEK celebrated Jan. 17-23, but note, too, that it's Printing Education Week. Now another group gets in on the celebrating. National Amateur Printers' Week is also being observed. The sponsoring organization claims to be the only amateur printers' group now in existence in the United States. Roger V. Ralphe of Hastings, Minn., is secretary-treasurer.

Now there's one thing about International Printing Week that always bugs us. Why do most printers' organizations spend so much time, money, and effort in telling *each other* what a great business printing is? Why not tell *the public*, too? There ought to be a marked change in approach during Printing Week in the future. We'll just pass along our thoughts to the International Association of Printing House Craftsmen, which is the prime sponsor of the event. Let's hope *the general public* finds out what International Printing Week is all about!

★ FORECASTERS AND RETROSPECTERS found themselves going nuts last month, and this one, too, for that matter, trying to figure out what happened in 1959 and what's likely to happen this year. Some of them are even going 'way out on a limb to predict for 10 years ahead! That's risky business, to say the least, and we'll bet you won't find any government forecasters doing it. There are a few brave souls, though, who will stick out their necks (see page 46).

The prognostications of Nostradamus, perhaps the most daring forecaster the world has ever known, for the last 40 years of the 20th century are somewhat alarming. Nostradamus indicated it would be "the age of the great conflagration" in which "heedless mortals in their mad race for physical supremacy and the lust for power will approach the point where they will not only be able to destroy the planet Earth but will also endanger the entire Solar system and its attendant satellites by upsetting the equilibrium of the forces of nature via an unintentional chain reaction of Cataclysmic forces."

Things will go from bad to worse, Nostradamus wrote, until in the year 1999 "superhuman intelligences" will arrive from the planet Mars, and save us from ourselves. In case you're wondering: Nostradamus was the noted 16th century astrologer! Ho hum. Wonder what's for dinner tonight.

★ PRINTERS AND LITHOGRAPHERS make an awful lot of money out of advertising and its various ramifications, so let's not overlook National Advertising Week which comes up Feb. 14-20. Whether or not you realize it, everything you print is *advertising* for something or somebody, just as *everything* that gets printed turns out to be publicity for somebody or something. The theme this year is "This Good Life," and what a good life it is, too. Advertising's importance to the nation's economy and its significance to the comfort and well-being of our citizens will be emphasized through an industry-wide campaign.

The objective of this special one-week push is to encourage the general public to "feel better" about advertising by realizing and accepting the benefits it gets from it.

Now, more than ever before, advertising *needs* to be understood. Proper exploitation of the week will help to attain the objective.

If you're willing to help, write the Advertising Federation of America, 250 W. 57th St., New York 19.

★ LIKE, MAN—IT'S THE ELEMENTS . . . Sounds like Beatnik and it is. It's the title of a folder we just received from Douglas Printing Co., Jacksonville, Fla. The firm just installed 33 tons of air conditioning equipment.

Copy on the inside read: "Don't ankle your printer for register. That's way out in orbit. It's the elements . . . like humidity—crazy, man, like we'll never miss the scene here at Douglas, the cool cats that squeeze better for the same bread—like the pad is solid—it's a gasser! First in the square of Jax/ville. Dig this cool jazz—it's Endsville!"

The translation appeared on the back cover of the folder and read like this:

"Humidity and temperature have a serious effect on different papers—causing the possibility of uncontrollable misregister of your printing. Douglas has installed 33 tons of Arkla All-year Natural Gas Conditioners with humidity and temperature controls throughout the entire plant. This is the first such operation in the Jacksonville area and it will enable us to produce the finest in quality for our customers."

★ LAST WORD ON SELF-EPITAPHS: "Met my last deadline. I knew I would."



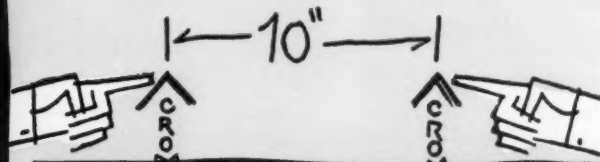
How Cromwell Printed Tympan and Offset Packing can speed your Press Preparation



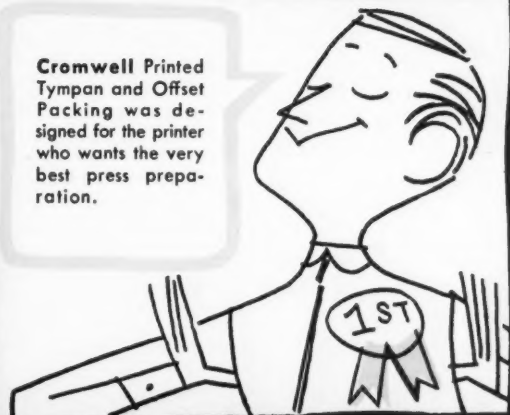
Result . . . you can quickly and easily measure off the Tympan or Offset Packing you need without waste . . . you can read the grain direction, caliper and size . . . you can maintain stock control at a glance.



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City _____ State _____

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sheet size desired _____ caliper _____

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Printed by letterpress from engraver's plates made from Fotofsetter composition.

